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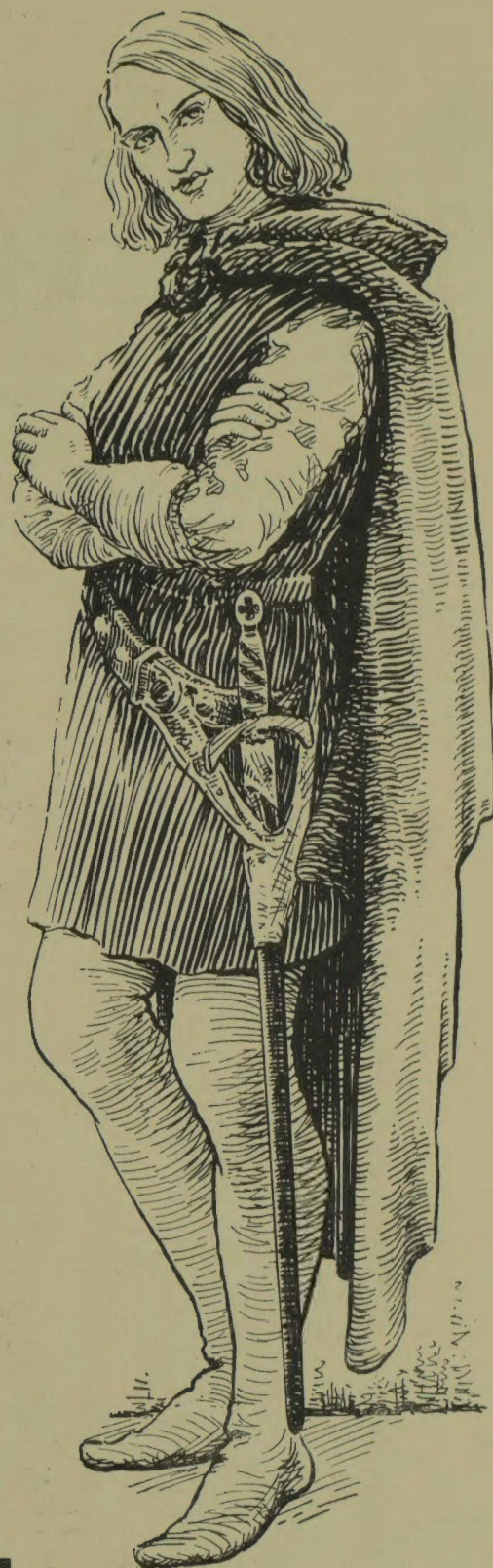
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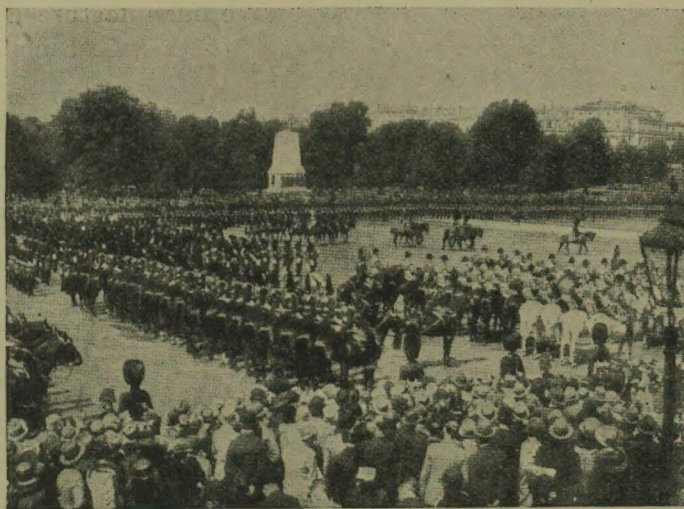
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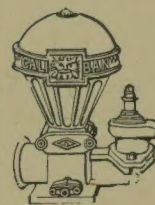
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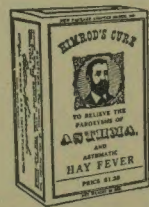
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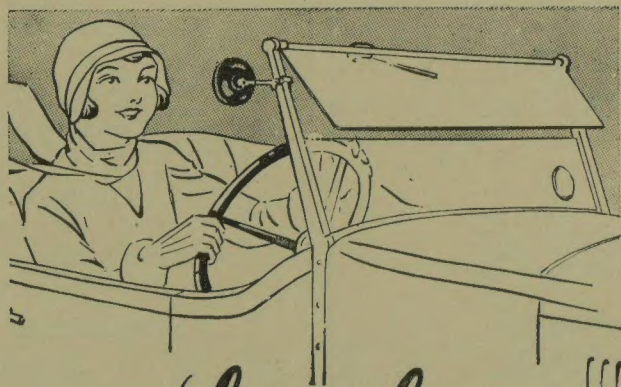
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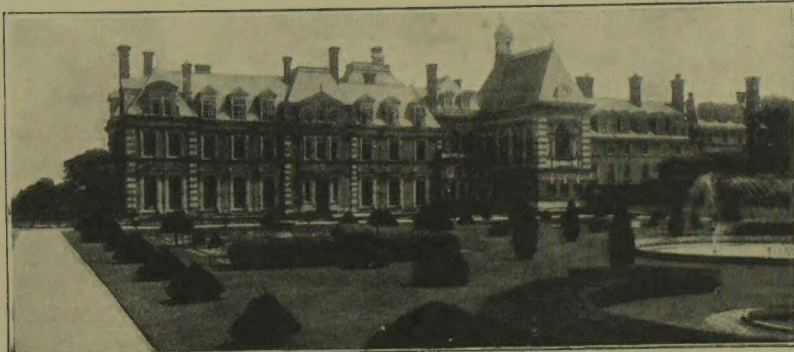
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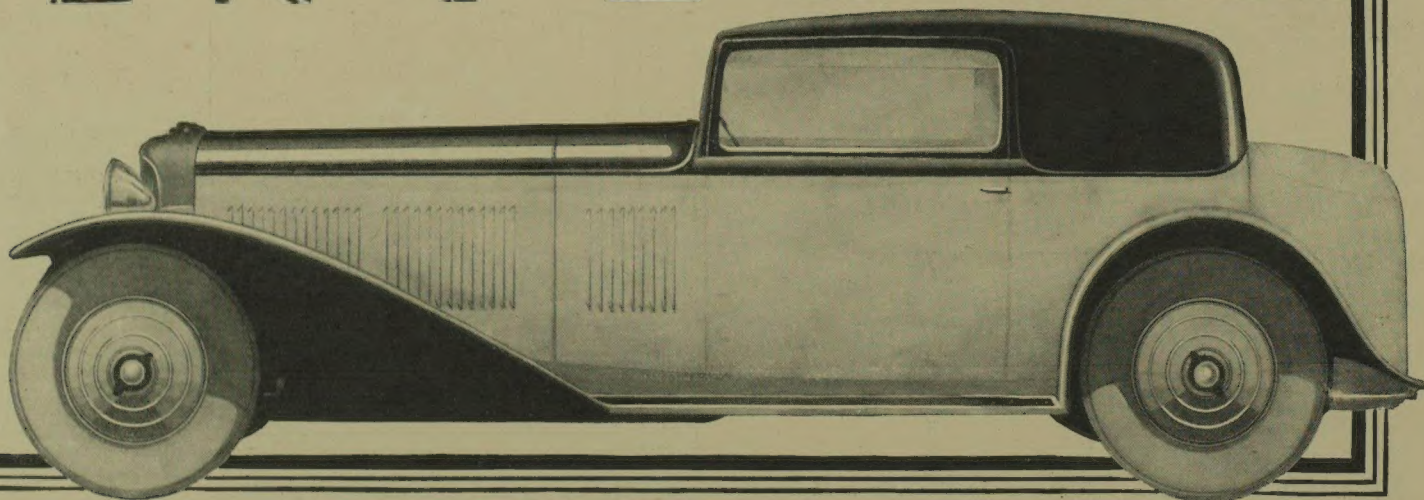
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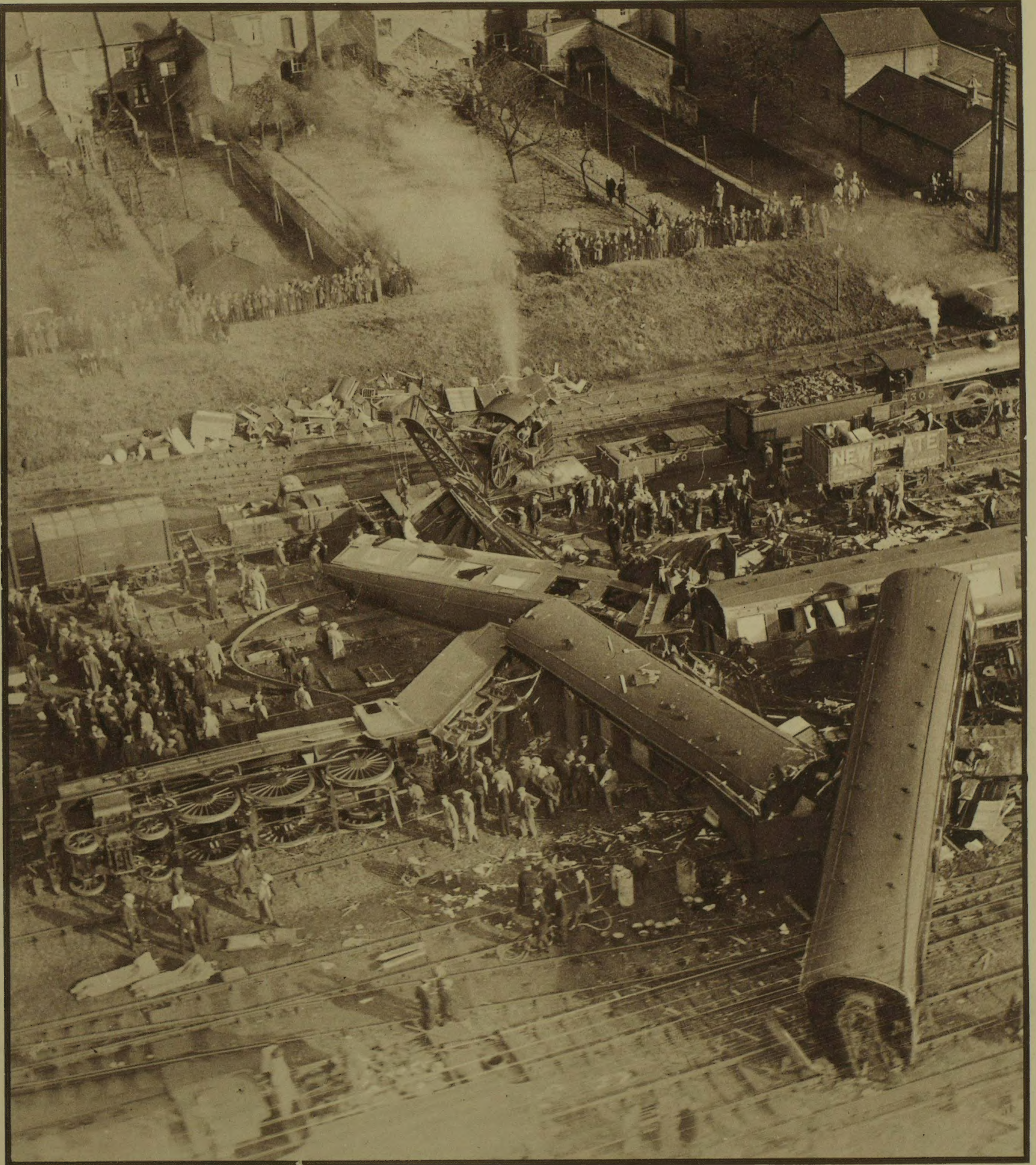
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SATURDAY, MARCH 28, 1931.



**THE FAMOUS "ROYAL SCOT" WRECKED: AN AIR-VIEW AFTER THE DISASTER AT LEIGHTON BUZZARD, THE DERAILED ENGINE (LEFT) AND SHATTERED COACHES OF THE ILL-FATED EXPRESS.**

That world-famous express, the "Royal Scot," one of the fastest trains in the world, met disaster at Leighton Buzzard on March 22. The official statement said: "The London Midland and Scottish Railway Company regret to announce that at 12.21 to-day as the 11.30 a.m. express from Euston to Glasgow and Edinburgh was approaching Leighton Buzzard Station the engine became derailed and turned over, and the whole of the train, with the exception of four vehicles

at the rear, left the rails and blocked all four running lines. . . . Doctors and ambulances were quickly on the scene, and everything possible was done for the injured." The early reports stated that five persons had been killed outright, and five injured; while a number of others received first aid. On the following day it became known that one of the injured had died; and it was stated at that time that, of those still in hospital, only one was badly injured.

(SEE OTHER PHOTOGRAPHS ON PAGE 497.)





By G. K. CHESTERTON.

IT is perhaps a melancholy reflection, not without ancient morals, that Bolivar is a cigar. I mean that many of my countrymen, at least, must have smoked him without having heard of him; or at least without having heard a hundredth part of the interesting thing about him. It lends an unlucky encouragement to the delusion that the career of a great military hero only ends in smoke. For there are only too many people going about just now who would class the most glorious cannon-smoke with the most trivial tobacco-smoke, and dismiss all glory as a pipe-dream. Some of our more Puritan peacemongers, especially in the United States, would probably regard fighting and smoking as equally wasteful and wicked, and give a special and scornful meaning to the common phrase about the weed. Anyhow, I fear that many Englishmen have smoked their way through a box of Bolivars without even glancing at the portrait of the dark and aquiline gentleman who is usually printed in colours on the box. A similar fate, for that matter, may be said to have befallen that more Northern American, Henry Clay of Kentucky; for Englishmen generally know as little about the history of the Anglo-Saxon of North America as of the Spaniard of South America. Henry Clay is credited by his countrymen with having prevented or postponed a war for thirty years; so that smoking him may partake rather more of the nature of smoking the Pipe of Peace. It is typical of a breezier time, however, that if he was a peacemaker he was anything but a pacifist. He seems to have been celebrated for preventing wars and provoking duels. In any case, the moral is the same, and the peace-making of Clay and the war-making of Bolivar lie side by side in their boxes in the form of two impersonal cigars.

It would be amusing to make a sort of table of cases of the kind, and compare the permanence of a personality with the permanence of some object named after him. Wellington has managed to survive Wellington boots, or at least to be remembered quite as long. I do not know whether anybody now wears what were called Blücher boots. Nor do I know why anybody should want to remember Blücher. I will not dogmatise on how far motoring has extinguished the brougham in those wealthy circles in which I do not move; but it is amusing to reflect that Lord Brougham, with his vivid and almost furious interest in science and mechanics, would probably have preferred the motor-car. Indeed, he was rather like a motor-car himself; a sort of snorting and spluttering little Ford. As things stand just now, the motor ought to be called the brougham, and the brougham ought to be called the Melbourne or the grey, or be named after some of the slow and urbane aristocrats of the same period. Mr. Gladstone was rudely described as an old man in a hurry, which was perhaps the reason that he was associated hastily with a Gladstone bag. Or perhaps it had something to do with his celebrated declaration that the Turks should be turned out of Europe, bag and baggage. But for my part I believe that Gladstone will be remembered longer than his luggage, especially in Europe—and especially if the Turks ever are turned out.

These meandering meditations, which were started in the act of lighting a Bolivar cigar, have taken me a long way from Bolivar. In one sense, indeed, the name of Bolivar is not so very remote from the name of Gladstone; for Gladstone, whatever we may think of him otherwise, certainly had a heroic belief in the heroes of the various wars for national independence. And I, for my part, still think that those heroes have a good deal to teach to a rather unheroic age; the age that is actually ashamed of its own heroism

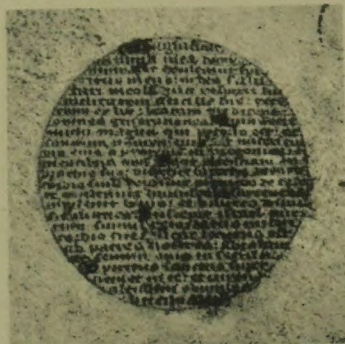
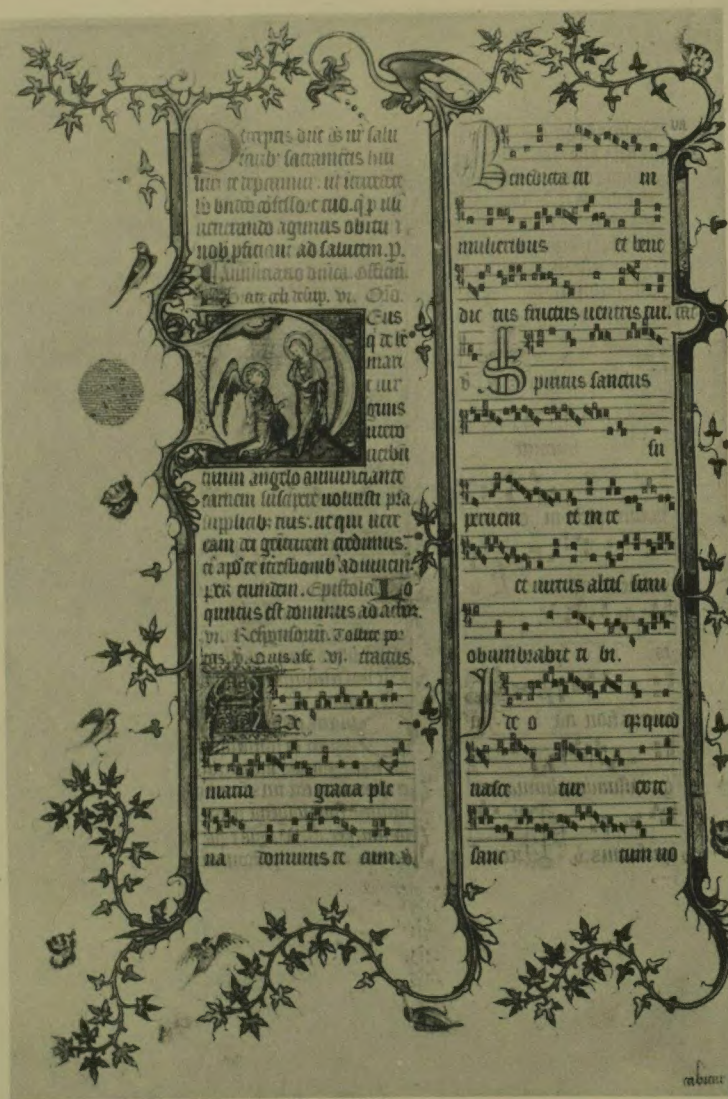
in the experience of the Great War. Their names are rather foolishly forgotten, except when they are remembered in connection with these relatively foolish trifles. Most Englishmen, as I say, know little of Bolivar; except those who know that he is a cigar. Linguistic difficulties may be pleaded if they know little of Kosciuszko, or are under the impression that he is a sneeze. They have apparently forgotten Kossuth as well as Kosciuszko; though they cheered themselves hoarse about the great Hungarian hero during the Victorian time. The only man in this class of whom most of them have heard is Garibaldi; and of him

widest and blankest *terra incognita* in their minds is still the great continent of South America; and probably the most nebulous name is the great name of Simon Bolivar.

It is true, I presume, that most people have heard of Bolivia, and that many realise that "The Bolivar" is the name of a poem by Mr. Kipling, as well as the name of a cigar. But of the real romantic career that lay behind the naming of the ship and of the smoke, they cannot be expected to know very much; not only because little has been written about it in our language, but also because it has been ludicrously minimised and misunderstood in our political philosophy. It has long been the custom to sneer at the small republics of America, for reasons that would equally justify us in sneering at the small republics of Antiquity. If a State is to be despised for having narrow borders, fierce battles, and frequent revolutions, we can all take our pleasure in despising the Athens of Pericles or the Rome of Regulus; not to mention the Florence of Dante or the Assisi of St. Francis. There are very real evils in the close wrestle of intensive ideals and insane rivalries that tear each other to pieces in such a narrow space; but they are not the only evils in the world. I am not prepared to admit that corrupt Capitalism and brutal Communism are actually the better because they have spread their evils over vast empires and undivided continents.

And then began that curious change of which we have not yet seen the ending; by which the last may be first and the first last. Considerable commercial importance began to attach to Spanish America, and will probably in the near future return through Spanish America to Spain. It is to be hoped that it will return in a reasonable and balanced form; for Spain ought long ago to have learned the lesson we are ourselves slowly learning. Spain failed almost entirely because Spanish commerce succeeded; because it succeeded, as ours has succeeded, while things more important failed. But it is probable that the Spaniards, and pretty certain that the Spanish Americans, will have another chance to use or misuse the menacing opportunity of wealth. In the train of this new commercial interest followed an interest which was not confined to commerce, but sometimes even condescended to culture. The language of the hidalgos actually became a part of Business Education, and men who would not learn it to read "Don Quixote" learnt it in order to buy petrol in Bogota. Multitudes of clerks and stockbrokers walked about the City muttering the words of Browning: "I must learn Spanish one of these days"; but not invariably for the mere sound of the name of a flower on the lips of a lady. Nevertheless, the flower and the lady and the Spanish knight may come back in the train of the new and rather comic conquistador; and among the signs of such a revival, at least as regards Spanish America, is a certain renewed interest in the story of Simon Bolivar. One or two new books have been written about him, and the Napoleonic scale, like the Napoleonic inspiration, of his work has begun to be more clearly recognised. He was perhaps more romantic and less realistic than Napoleon, but there was in fact a considerable amount of both elements in both men. He resembled Napoleon in trying to establish a certain political justice in the future without breaking with the moral tradition upon which it rested in the past, and that is a work to which men will be

called more and more to-day. Here, at any rate, my own wandering thoughts about Bolivar must come to an end. The cigar has come to an end; and for one bemused moment I will gaze at his ashes in the ash-tray as if they were his ashes in the urn.



THE FOURTH ART TREASURE "STARRED" AT THE VICTORIA AND ALBERT MUSEUM: A PAGE FROM A FOURTEENTH-CENTURY FRENCH MISSAL, WITH A SMALL ROUNDEL (SHOWN BELOW ENLARGED) CONTAINING THE WHOLE "MAGNIFICAT."

"The Missal of the Benedictine Abbey of St. Denis, near Paris, the Royal Church of France," says the official description, "is a fine example of French illumination. In the margin close to the initial on the page exhibited (with the Mass of the Annunciation), is a calligraphic *tour-de-force*—a roundel about the size of a threepenny piece, in which the whole Magnificat has been written out; a very early specimen of such minute script. An enlarged photograph enables the words to be read. The calendar notes the anniversaries of many Kings and Queens of France and Abbots of St. Denis, down to King Philip VI. and Abbot Guy de Castres, both of whom died in 1350; the book was no doubt written soon after. The Museum owes its acquisition in 1891, for £160, to the late W. H. James Weale, then Keeper of the Library."

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they have heard rather too much. They have certainly heard it in a very loose and lopsided way, without grasping the political philosophy on either side of the problem of modern Italy, or the story that stretches from Mazzini to Mussolini. But the



# THE WRECK OF THE "ROYAL SCOT": AT THE HEART OF THE DISASTER.



THE WRECKED "ROYAL SCOT" PHOTOGRAPHED FROM THE AIR: A VIEW SHOWING THE DERAILED ENGINE AND THE SHATTERED SECTION OF THE EXPRESS (LEFT) AND OTHER COACHES.

AS is noted under our front page, the "Royal Scot," on its way from Euston to Glasgow and Edinburgh, was wrecked as it was approaching Leighton Buzzard Station on March 22. The photographs here given are unusually revelatory. The first of them, like our front page picture, was taken from the air; and, in connection with it, we quote the official statement, which says: "The engine became derailed and turned over, and the whole of the train, with the exception of four vehicles at the rear, left the rails and blocked all four running lines." The casualties, serious as they were, were comparatively few considering the nature of the disaster. Had the derailment occurred later than it did, it is probable that more lives would have been lost; for the restaurant coach had but few passengers in it when it was thrown on its side, the serving of luncheon not having begun. A dining-car cook was among those killed.



AT THE HEART OF THE DISASTER: THE ENGINE AND TENDER ON THEIR SIDES; THE RESTAURANT COACH (ON ITS SIDE; BEHIND THE ENGINE), IN WHICH THERE WERE BUT FEW PEOPLE; THE WRECKAGE OF THE KITCHEN CAR (BEHIND; TO THE RIGHT OF THE RESTAURANT COACH); AND THE BRAKE-VAN (RIGHT).



# A SINGULARLY INTERESTING PHOTOGRAPH OF BIG GAME TAKEN FROM AN AEROPLANE IN FLIGHT OVER AFRICA.



A GREAT HERD OF WILD ELEPHANTS AS SEEN FROM AN AEROPLANE SPEEDING OVER

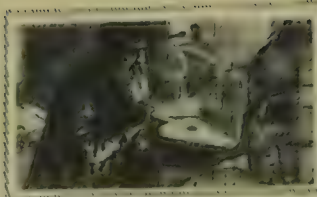
The photograph here reproduced is described without exaggeration as singularly interesting; for, as is noted, it is an air-view of a great herd of wild elephants photographed from a machine in flight over Africa; to be precise, over the Juba district. Nor is interest lessened by the fact that kindred sights may well



THE LONDON-CENTRAL AFRICA AIR-ROUTE: A "SIGHT" FOR FLYING TRAVELLERS.

become familiar to travellers by the London-Central Africa air-route, the preliminary to the Cairo-to-Cape air-route of the near future—sights kindred, if not, perhaps, always so impressive—for the Imperial Airways machines fly over areas in which big game is present in larger numbers than anywhere else in the world.





## THE WORLD OF SCIENCE.



### THE COMMON SHREW.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE average countryman, no matter what his station may be, seems to be strangely indifferent to the teeming life around him. There are certain birds and beasts which he distinguishes by the opprobrious term of "vermin." These he hounds down with all the ferocity of the "witch-finder" of old—and with as little justice, for the most part—and there are certain others which, so to speak, force themselves upon his attention: though even of these he knows but little save their local names. There are, of course, notable and brilliant exceptions to this rule; but I have in mind, as I say, the average countryman. Ask him which of our native mammals he would consider the hardest, most numerous, and most widely distributed. I very much doubt whether he would reply "The common shrew"; yet such is the case.

Nevertheless, how many of these countrymen born and bred have ever had more than a momentary glimpse of a living shrew? What they do know of it, and this is little enough, is gleaned from specimens found dead by the wayside. It is, I verily believe, known better by repute than by sight. And that repute is almost entirely of evil, being generally associated with black magic and other superstitions. Of the incredibly crude beliefs and the cruel treatment of this animal which earlier generations indulged in, I must write on another occasion; for these enumerations would more than fill this page, and I have much else of which to speak.

Before I go further, let me remark that we have three species of shrew on our list of British mammals—the common shrew (*Sorex araneus*), the pigmy shrew (*Sorex minutus*), and the water shrew (*Neomys fodiens*). All three are very like mice in appearance, hence they are often called "shrew-mice"; but they may always be



1. THE EXTERNAL EAR OF THE PIGMY SHREW HIGHLY MAGNIFIED: A FEATURE OF A KIND OF RODENT WHICH, LIKE OTHER SHREWS, IS AS EARLESS AS THE MOLE IN APPEARANCE.

If the fur of a shrew be carefully explored, there will presently be found a hole which, under the magnifying-glass, reveals the last vestiges of the once external ear. Here the letters *a*, *b*, *c* indicate valves for closing the aperture to the inner ear.

range of vision for more than a few inches. And when they are at rest they also live in burrows, and they are also, be it noted, largely nocturnal. Under such conditions there is little use for eyes or external ears; hence, then, from this lack of use they have slowly, as it were, "faded out." The ancestral mole, living under like conditions, when he took to a diet of worms was perfectly adjusted for their pursuit. His great shovel-hands came into being gradually and owing to their intensive use for digging purposes.

And now let me return to my main theme—our native

shrews. This had been much in my mind of late; and to secure specimens for examination and for my photographs I appealed to my old friend Captain Groome, who has helped me many times in the matter of these essays. In due course, he sent me both the common and pigmy shrews, caught with a bait of cheese, and caught, too, during January and February. The natural-history books generally assert that shrews spend the winter in a state of torpor, though it is now almost common knowledge that they do not. Like the mole, restless and irritable, it is not in their nature to remain long quiescent, though, it would seem, in cold spells of exceptional severity they may temporarily be chilled into a profound sleep.

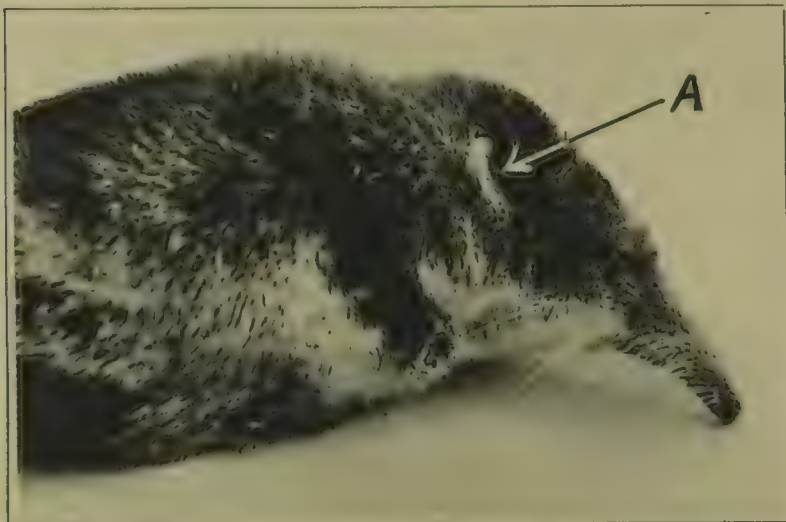
Their apparent inability to load the body with fat probably accounts for their surprising voracity. They must be constantly hunting. Insects of all kinds and their eggs, snails, and slugs form their staple diet. But carrion is irresistible. They will kill and devour mice and their own kind with equal

impartiality, and when no better fare is to be had they will even descend to a vegetarian diet. In the winter a piece of apple is a most successful bait. What advantage in the hunt for food they derive from the long flexible snout it is impossible to say, though observation of captive specimens might reveal this. Nor are the peculiarities of their teeth less difficult to interpret. It must suffice here to mention the median incisors, or "front teeth," only, for these are of a most unusual form, inasmuch as they are very long and have their cutting edges produced into cusps, or protuberances. The lower incisor is thrust forward horizontally from the end of the jaw. These teeth may be described as resembling a bill-hook with a notched edge, though one needs a magnifying-glass to see this.

There is another very remarkable thing about these teeth: for they are of a dull rust-red in colour. On this character alone the shrews are divided into two sub-families, each containing many genera and species. In the one the teeth are red; in the other, white. What significance can this colour, or lack of it, have in "the struggle for existence"? As touching the ears of the shrew, so far as one can see, in examining a dead shrew, superficially there is no trace of an ear. But, if the fur be carefully explored, there will presently be found a hole which, under a magnifying-glass, reveals the last vestiges of the once external ear, as shown in the adjoining photograph (Fig. 1). This shows the ear of the pigmy shrew, wherein the lobes marked *a*, *b*, and *c* are now transformed into a mechanism for closing the aperture against the entrance of soil. The ears of the common and water shrews differ from this only in minor details.

Of the shrew it may be said that it lives not so much a "short life and a merry one" as a short life and a savage one; for they are amongst the most quarrelsome and irritable of animals—their disposition, in short, is "shrewish," and how much the world suffers from "shrews"! I say a short life advisedly, for there is good reason to believe that the span of life of a shrew does not much, if at all, exceed twelve months. This probably accounts for the frequency with which dead shrews are picked up. It used to be supposed that these had been killed by carnivores, winged and otherwise, and immediately dropped in disgust by reason of the vile odour exhaled from a row of glands down each side of the body; but, since owls eat them, this explanation can hardly serve.

Finally, it is worth recalling that we have in our islands three most interesting types of that extensive and remarkable group, the Insectivora—to wit, the hedgehog, the mole, and the shrews. But, besides these, there are other profoundly different types found in other parts of the world, such as that strange creature *Galeopithecus*, the so-called "flying lemur," the graceful little "pen-tailed tree shrew," the quaint-looking "jumping shrew," the aquatic desman, the otter-like potamogale, and that extraordinary creature, the so-called "marsupial mole." These must all be reckoned with when we begin to take real notice of our little shrews.



2. THE PIGMY SHREW (*SOREX MINUTUS*): THE SMALLEST BRITISH MAMMAL (HERE SEEN MUCH MAGNIFIED); WITH THE FUR DRAWN ASIDE TO SHOW THE EAR (A).

Besides being the smallest shrew found in our islands, the pigmy shrew is the only one found in Ireland. Its vertical range is also considerable, and it has been found even on the highest mountains of Scotland.

distinguished from mice by their long flexible snouts and the apparent absence of eyes and ears. In their coloration they are decidedly mouse-like.

Surely, no one examining any of the shrews for the first time can fail to be struck by this seeming absence of eyes and ears—for they are only to be found after careful search. Their absence in the moles seems natural enough. Indeed, we explain this absence by the subterranean life which the mole leads; though moles will venture into the outer world on occasions. But we always attribute the vestigial condition of their eyes and the absence of external ears to the conditions imposed by living underground. Here, it is argued, eyes would not only be useless, but a menace, since the soil would be constantly falling on them and set up inflammatory conditions, with disastrous results. Hence, it is contended, "natural selection" has fostered those individuals, tending to reduce the size of the eyes until at last these have become practically eliminated. But the shrews throw a new light on the peculiarities of the mole in this regard. For the moles, it may be remembered, are near relations of the shrews. Hence, sharing their peculiarities in this respect, they were enabled to adopt a subterranean life because they had such small eyes and no external ears. "Selection" of the eyes and the burrowing habit did not go hand in hand.

This explanation, however, while helping us to understand the evolution of the mole, would not seem to help us to divine the causes of the reduced size of the eyes and ears in the shrews. A little reflection, however, will suggest a quite possible explanation, for these tiny creatures live very near the ground. They move about in a veritable jungle of grass, where there is no clear



3. THE COMMON SHREW (*SOREX ARANEUS*): THE MOST NUMEROUS AND WIDELY DISTRIBUTED TYPE OF ENGLISH RODENT, WHICH, CONTRARY TO COMMON OPINION, HIBERNATES ONLY VERY RARELY.

The common shrew (here seen much magnified) is somewhat smaller than the water shrew, measuring on the average about 3½ inches in length. When frightened, it emits a most disagreeable musty smell. Its voracity is shown by the fact that a full-grown mouse will barely supply it with food for twenty-four hours.



# COMPARATIVE ARMAMENTS IN THE AIR: GREAT BRITAIN FIFTH.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM OFFICIAL FIGURES.



## FACTS BEARING ON AIR DEFENCE AND SECURITY: RELATIVE STRENGTHS OF THE FIVE CHIEF AIR POWERS, AND THE DISTRIBUTION OF BRITISH AIR FORCES, SHOWN IN PICTORIAL DIAGRAM.

The relative strength of the Great Powers in the air is to-day beginning to assume the importance attached to relative sea power both before and since the war. Mr. F. Montague (Under-Secretary of State for Air) stated in the House of Commons, on March 17, when introducing the Air Estimates, that the estimated expenditure for 1931 showed a net total of £18,100,000, an increase of £250,000 upon the current year's figure. He further mentioned that, whereas the French expenditure had risen between 130 and 140 per cent.; the Italian about 40 per cent.; and that of the United States between 150 and 160 per cent.; our total was

roughly 1 per cent. lower than in 1925-6. During his speech he drew attention to the wide distribution of our force in the Mediterranean, Egypt, Palestine, Iraq, India, Aden, and Singapore. On March 11, in reply to a question by Lieut.-Colonel Gault, Mr. Montague gave details as to how the Air Force is sub-divided for its varying duties. At the same time he gave the first-line strength of the five great Air Powers—France, Italy, the United States, Soviet Russia, and Great Britain. From these official figures we have compiled the above comparison, each column representing one hundred aircraft.



# COMPTON MACKENZIE RETURNS TO THE WAR AGAIN.

BEING AN APPRECIATION OF  
**"FIRST ATHENIAN MEMORIES": By COMPTON MACKENZIE.\***

(PUBLISHED BY CASSELL.)

WHEN Mr. Compton Mackenzie reached Greece in August 1915, invalided from Gallipoli on account of illness, he found the whole Greek situation a mass of contradictions. Athens was a hot-bed of intrigue. There was espionage and contre-espionage on every side. The struggle between King Constantine and Venizelos was coming to a head, but at the time Constantine was having rather the better of it. At any rate, he had kept his country neutral with a benevolence strongly in favour of Germany. The Germans were quite satisfied with that. They had things much their own way, but then matters were relatively simple for them, for they had a definite concrete policy.

Among the Allies, everyone was working at cross purposes. Venizelos was keen to bring the Greeks in actively on the Allied side. What the Greek people themselves wanted can never be ascertained. Allied counsels were divided. The French and Italians, with covetous eyes upon Asia Minor themselves, were not sympathetic to Venizelos's dream of a Greater Greece; Russia had no desire to see the Greeks in Constantinople; and England was just muddling along. Our own representatives in Greece were divided among themselves. Admiral Mark Kerr, the head of the British Naval Mission, was genuinely convinced that King Constantine was a much-maligned man, and one of the first things Mr. Mackenzie records in his new book, "First Athenian Memories," is a long talk with the Admiral. It is odd how violently partisan Englishmen become the moment they get interested in Balkan politics. Some take the Serbians to their bosom, some the Bulgarians, some the Greeks. I do not recall that any one has ever taken on the Roumanians or Albanians as a special hobby in the same way! In any case, within twenty-four hours after Mr. Mackenzie's arrival, Admiral Kerr had persuaded him of the virtue of King Constantine. A little later, when he had heard the other side, Mr. Mackenzie became a violent Venizelist. The only occasions on which Mr. Mackenzie allows himself to become bitter in this otherwise tolerant and amiable account of his experiences is when he inveighs against English statesmen for the way in which he thinks they "let down" Venizelos. It became almost an *idée fixe* with him that it was Great Britain's duty to support Venizelos. He goes so far as to say that our mistakes made the task of the German propagandists almost a sinecure.

We do not read Mr. Mackenzie so much for his politics as for his vivid re-creation of atmosphere, and for his deft and penetrating characterisations of the numerous people he met. He does succeed to a large extent in recapturing the mood in which he looked at things fifteen years ago at Athens, and he is not afraid of frankly admitting his *naïveté* on many occasions. The British Secret Service, with which he became so actively identified, was nothing to be proud of when he joined it. This was not so much because some of those concerned seemed incompetent, as because they were starved for money and because some of the men assigned as subordinates to the work cut odd, grotesque figures. One was an extraordinary creature who had been sent all the way from London after having been wounded on the Western Front. He was the son of a Maltese and a Salonika Jewess, oily, fantastic, like a detective in a burlesque. They dubbed him "Clarence," of course. His self-importance was colossal. "Wherever I go," he once told Mr. Mackenzie, "I hear 'em whispering that I am the big detective who's been sent out here to clean up the Huns." There was no use pretending that he was not connected with the Intelligence Service, but the man's obvious stupidity gave Mr. Mackenzie a brilliant idea: "I had realised that in a city of the size of Athens (then about 200,000 in population) it would be impossible to achieve secrecy by the usual means of keeping one's self hidden or pretending to be something one was not. Such methods in Athens would be the methods of the ostrich, who thinks himself hidden when he buries his own head. I made up my mind to create a focus of publicity, and under cover of that publicity hope to achieve a measure of secrecy."

Most of the ordinary agents or spies were, naturally, a disreputable and utterly untrustworthy lot of men,

attracted by what they thought was easy money. Mr. Mackenzie tells a brilliant story of the exposure of one of these, a particularly nasty kind of Levantine, nicknamed Byron, who had been selling information to both the British and the Germans, though actually nothing of any value to either. The matter of sifting real information from false or mere rumour was, of course, one of the executive's great difficulties, but a little experience gave

leisure and recreation for my more thoughtful contemporaries, though it will never help them to be detectives. Experience, after all, really is the only thing that counts. By the time I was finished with Intelligence work, I could tell infallibly, by just glancing at a report, whether it was worth the paper it was written on. When I look back to that early collection of eggs from mares'-nests we hoarded so proudly, I blush."

In spite of difficulties and handicaps, a tremendous amount of valuable information was collected within a short time. Later on, when Mr. Mackenzie joined hands with the French Intelligence Service under Comte de Roquefeuil and Captain Ricaud, the German espionage was largely checkmated, but that is a story which will be told in further volumes of reminiscences. This happy collaboration begins only at the close of the present volume, which takes us to the end of 1915. The task of secret service work in Athens was not without its risk. There were attempts to shoot Mr. Mackenzie from behind a hedge, to get him by rolling a boulder in front of his car and by loosening the wheels of the car, and finally by shooting-up his house with two machine-guns and a couple of hundred rifles. So far as the present volume discloses, such desperate measures were not used by the British!

The scope of Mr. Mackenzie's "Athenian Memories" goes much wider than a mere record of secret service work and espionage. It is a discursive book, full of retrospective autobiography. Some of the most charming passages are the recollections of boyhood and university that came to Mr. Mackenzie when he was lying ill in a hospital soon after his arrival in Athens. He pays a fine tribute to his physician, Dr. Aravantinos, "though most Mediterranean doctors convey to their patients that their purses are being felt at the same time as their pulses." The book is full of such neat observations and asides. Here is another: "In a Balkan capital, the arrival of a commercial traveller at a time of political excitement is capable of producing the wildest speculation."

There is also a splendid series of pen-portraits of the various diplomatists in Athens at the time, beginning with the members of the British Legation. There is the efficient Rendel, whose "conscientious enthusiasm" was regarded as a little priggish by some of his colleagues; and his foil, the First Secretary Goodhart, who "looked like an aquatint in an *édition de luxe* of one of Paul Bourget's novels. . . . He talked incessantly in a series of jerky sentences divided each from the next by a ha-ha fence."

With the Italian Minister, Count Bosdari, Mr. Mackenzie came to be on very friendly terms. After the apparent inability of anybody at home to know what he wanted or how to set about getting it, Mr. Mackenzie found it refreshing to come in contact with the *sacro egoismo* of Italy. He was charged with pro-Germanism, but his attitude could only be so interpreted if to be pro-German meant a profound distrust of democracy. Bosdari thoroughly disliked Venizelos.

The Russian Minister, Prince Demidoff, was credited with having a greater personal influence over King Constantine than any other Entente Minister, but he was not much interested in his profession and regarded the war as "a boring interruption to the amenities of existence." He had "a malaise at the back of his mind about the future of Russia." M. Guillemin, the French Minister, was almost the only diplomatist of whom no one had a very kind word to say.

"He irritated King Constantine, whom he lectured and scolded with less suavity than a bilious professor. He irritated Sir Francis Elliot, because he would stand on the steps of the British Legation and shout at him secrets of Allied Diplomacy. . . . He irritated the members of his own Legation not a whit less than he irritated the members of every other. Perhaps the reason why he was sent to Greece at all was the way in which he must have irritated everybody at the Quai d'Orsay before he arrived, so that, with sardonic French humour, they had decided to send him to the most difficult diplomatic post in Europe."

The most malicious portrait is that reserved for Mr. Garrett Droppers, the American Minister. His stay in Athens appeared to be a protracted exasperation with the backwardness of Europe. His credulity was excessive. He used to say: "Of course, in America we can't

(Continued on page 536.)



A FINE ADAM DISPENSARY - BOOKCASE UNDER THE HAMMER: A CURIOUS PIECE OF FURNITURE IN WHICH PHIALS AND BOTTLES AND AN APOTHECARY'S SCALES AND WEIGHTS ARE CONCEALED BEHIND DUMMY BOOKS.

It was arranged that this curious piece of furniture should come under the hammer at Christie's on March 26. As our photograph shows, it is a winged bookcase, so contrived that a row of dummy books provides a place of concealment for a miniature dispensary, with phials, bottles, scales, and weights. It is believed that Robert Adam designed it for a fellow-member of the Royal Society, Dr. Harrison, of York. The writing-table fitted to the centre is detachable. The bookcase, which is of mahogany, is 8 ft. 10 in. wide.

Reproduced by Courtesy of Messrs. Christie, Manson and Woods.



SOLD FOR £3038: A MAGNIFICENT PAIR OF JAMES II. TWO-HANDLED CUPS AND COVERS.

These silver cups and covers, each of which weighs 98 ounces, were sold by auction at Sotheby's on March 19, and fetched 310s. an ounce. They belonged to the Page Croft family, and were owned originally by Richard Leigh, with whose arms they are engraved. One of them is by Benjamin Pyne; the other by Samuel Hood. Each has the same hall marks—London, 1685—and each is 14½ inches high. Richard Leigh, it should be added, belonged to that family which was seated at High Leigh, Co. Chester, before the Conquest. Among his ancestors were that Sir Piers Leigh who bore the standard of the Black Prince at Crecy, and that Sir Peter Leigh who fell at Agincourt.

Reproduced by Courtesy of Messrs. Sotheby and Co.

one almost a sixth sense. "After the months I spent in trying to build up feasible theories about hostile activity, all of which were liable to be shattered at any moment, it is not surprising that to this day my gorge rises at the notion of reading the detective fiction which provides

\* "First Athenian Memories." By Compton Mackenzie, Author of "Gallipoli Memories," etc. (Cassell; 7s. 6d.)





DWELLINGS THAT AFFORD IMMUNITY FROM AIR BOMBS: A TYPICAL AFRIDI VILLAGE—CAVES (SOME MEASURING 15 BY 20 FT. INSIDE) DUG INTO THE SIDES OF A NULLAH.

## A SCENE OF RECENT FIGHTING: CAMPAIGNING IN THE AFRIDI COUNTRY.



A MULE-BACK AERIAL FOR COMMUNICATION WITH AEROPLANES: AN ANIMAL (LEFT) CARRYING ALSO A COMPLETE RADIO-TELEPHONY SET IN ITS PANNIERS.



DIFFICULT COUNTRY IN THE REGION OF THE NORTH-WEST FRONTIER WHERE A BRITISH-INDIAN FORCE WAS RECENTLY ATTACKED BY AFRIDIS WHILE RETURNING FROM A RECONNAISSANCE IN THE HILLS ABOVE THE KANDAO PASS: A TYPICAL VIEW AMONG PRECIPITOUS CLIFFS, SHOWING (IN THE BACKGROUND) A BODY OF MEN, WITH PACK-ANIMALS, DESCENDING A MOUNTAIN TRACK.



ARTILLERY IN HILLY COUNTRY ON THE NORTH-WEST FRONTIER: THE 16TH (ZHOB) MOUNTAIN BATTERY IN ACTION ON THE SUMMIT OF THE KANDAO PASS—SHOWING THREE GUNS IN THE MIDDLE DISTANCE.



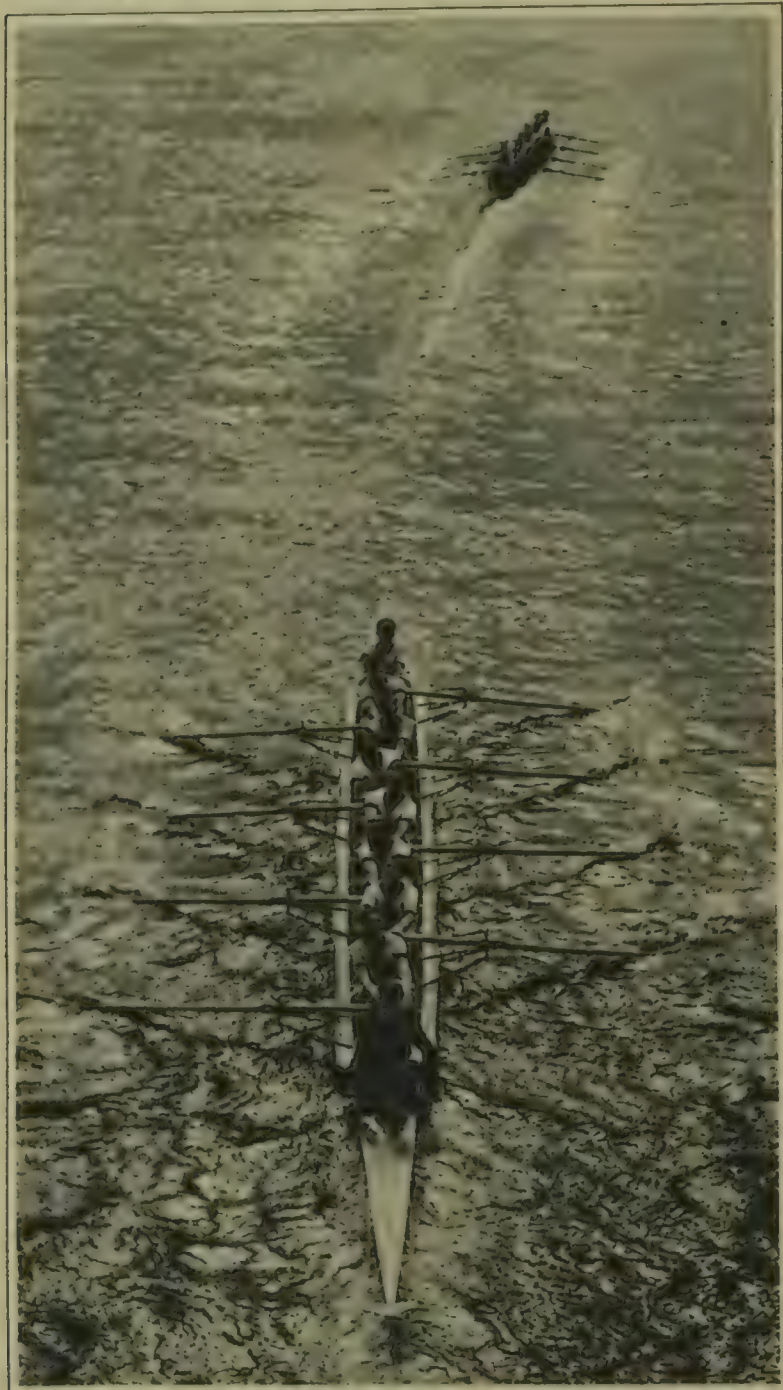
PART OF A COLUMN ON THE MARCH CLOSE TO THE SCENE OF THE RECENT FIGHTING: SIGNALS AND H.Q. PERSONNEL APPROACHING THE SUMMIT OF THE KANDAO PASS.

For some months past little had been heard of any disturbances on the North-West Frontier of India, until a few days ago news came from Peshawar of an encounter with Afridis on March 15, when the tribesmen had many casualties and the British-Indian force lost four dead and seven wounded. The Nowshera Brigade and the 3rd Gurkha Rifles had carried out a reconnaissance in the hills above the Kandao Pass, on the western edge of the Kajuri Plain. The route was picketed successively by the 2nd-13th Frontier Force Rifles, 1st-3rd Gurkha Rifles, 1st-11th Sikh Regiment, and 3rd-17th Dogra Regiment. The objective was reached without opposition, but the withdrawal was followed up vigorously by parties of the enemy on both sides of the pass, and at one point fierce fighting occurred. The above photographs—taken, of course, some time before—give an

excellent idea of the kind of country and conditions in which such operations take place. Regarding the mule-back aerial shown in one of the photographs, our correspondent who sends them points out that the mule can go almost anywhere that a man can walk or climb. It may be recalled that on March 12 the Prime Minister mentioned in Parliament, during a debate on the situation in India, that the military road constructed across the Kajuri Plain, for the purpose of facilitating operations to prevent any further tribal raids in the Peshawar district, had been successfully completed.



# CAMBRIDGE'S EIGHTH WIN IN SUCCESSION: THE BOAT-RACE—AND AN EPOCH-MARKING STROKE.



OXFORD MAKING THE REMARKABLE EFFORT BY WHICH THEY DECREASED CAMBRIDGE'S LEAD FROM THREE LENGTHS AT BARNES BRIDGE TO TWO AND A HALF LENGTHS AT THE FINISH: THE CREWS AT BARNES BRIDGE.



CAMBRIDGE'S FORTY-SECOND WIN, AND THEIR EIGHTH VICTORY IN SUCCESSION: THE "LIGHT BLUES" PASSING THE FINISHING POST IN 19 MIN. 26 SEC.; WINNING BY TWO AND A HALF LENGTHS.



AFTER ROWING "LIKE A WINNING RATHER THAN A LOSING CREW" IN THEIR EFFORTS TO REDUCE THE CAMBRIDGE LEAD: OXFORD, ROWED OUT—BENEATH THE NEW BRIDGE WHICH IS UNDER CONSTRUCTION NEAR THE FINISH AT MORTLAKE.



J. M. RANKING, THE POPULAR CAMBRIDGE COX: A DIMINUTIVE SEVEN-STONE BLUE ACCOMPANIED BY STALWART MEN IN BLUE!



THE VICTORIOUS STROKE, WHOSE CLEVER TACTICS WORE OXFORD DOWN BY JUDICIOUS SPURTS: T. A. BROCKLEBANK (WHO HAS NOW STROKED THREE VICTORIOUS CREWS) COMING ASHORE AFTER THE RACE.

Cambridge were victorious in the eighty-third University Boat-Race on March 21—thus securing their forty-second win and their eighth in succession. Oxford won the toss, and judiciously chose the Middlesex side in order to be able to live with Cambridge at the start, and also have them at an advantage from the Griffin Brewery (Mortlake) to the finish—an advantage of which, as will be seen, Holdsworth, the Oxford stroke, made good use. Considerable finesse was displayed by both sides: Brocklebank, who stroked his third Cambridge crew to victory on this occasion, and so has become one of the epoch-marking figures of the event, displayed particularly fine judgment in regulating the stroke of his men and wearing Oxford down by well-timed spurts. In spite of his able handling of the situation having increased Cambridge's lead from  $1\frac{1}{2}$  lengths at Hammersmith

Bridge to 3 lengths at Barnes, that lead was seriously threatened when Holdsworth successfully called for an effort opposite Duke's Meadows, and began rowing 32 to Brocklebank's 30; thereby gaining a length. Oxford were only 10 seconds behind at Chiswick Steps. "The men behind Holdsworth" (we quote the "Times") "backed him up better on each stroke, and the raggedness disappeared from a tired crew in a truly extraordinary way. Cambridge had plainly little more in them, and Brocklebank nursed them until the last minute, when he raised the stroke to 32, but not before Holdsworth, by rowing 33 to 35 all the way from Barnes, had closed the gap to less than half what it had been at Duke's Meadows. . . . After Barnes, Oxford were rowing like a winning rather than a losing crew, and they never spared themselves during the race."



# THE BITTEREST BY-ELECTION FOR MANY YEARS: ST. GEORGE'S—THE CLIMAX.

AN IMPRESSION BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I.



## THE RESULT OF THE ACRIMONIOUS BY-ELECTION IN ST. GEORGE'S ANNOUNCED: WILD ENTHUSIASM OUTSIDE CAXTON HALL, WESTMINSTER—CHEERING MR. DUFF COOPER AND LADY DIANA COOPER (AT WINDOWS, ABOVE).

Unusual bitterness marked the recent by-election in the St. George's Division of Westminster, hotly contested between Mr. A. Duff Cooper, the official Conservative candidate, and Sir Ernest Petter, an Independent Conservative. Mr. Duff Cooper won by 17,242 votes against 11,532, giving him a majority of 5710. The declaration of the poll was made at Caxton Hall, on the evening of March 19, amid scenes of wild enthusiasm. A huge crowd outside cheered the Mayor of Westminster as he approached the closed entrance gates, illuminated by a flood-light, to read the result. Directly he uttered the name "Cooper," cheering broke out afresh, and the details were inaudible. Mr. Duff Cooper

and his wife, Lady Diana Cooper, were raised on the shoulders of supporters for nearly ten minutes. There were loud cries of "Speech!" but the din made speaking impossible. Sir Ernest Petter shook hands with Lady Diana, and shortly afterwards Mr. Duff Cooper similarly greeted his opponent. The new Member then mounted the gate and tried to speak, but without success. He and Lady Diana then went upstairs and appeared at the first-floor windows. As the noise subsided slightly, Mr. Duff Cooper said: "I hope that as a result of this victory we shall have peace in the Conservative Party. I bear no ill-will. Let us forget all the acrimony and all the strong words of 'abuse.'"



"THE Art of Egypt Through the Ages" is a title that speaks for itself. This delightful and authoritative work, with abundant illustrations (including those on this and the next page) is dedicated to King Fuad, as patron of Egyptian art and letters. It was arranged to publish it on his birthday—March 26—and send him a copy. The above examples illustrate the chapter on the Pre-Dynastic and Early Dynastic Period, by Prof. T. E. Peet. In certain passages (here abridged) he writes: "In the opinion of most Egyptologists, the beginning of the Dynastic Period is not very long before 3000 B.C. The length of



1, 2, AND 3. A WONDERFUL IVORY STATUETTE OF A KING, WEARING THE CROWN OF UPPER EGYPT, FOUND AT ABYDOS: PERHAPS THE MOST PERFECT PRODUCT OF A SCHOOL THAT FLOURISHED EARLY IN THE DYNASTIC PERIOD (NOT LONG BEFORE 3000 B.C.)—PROFILE AND BACK VIEWS.

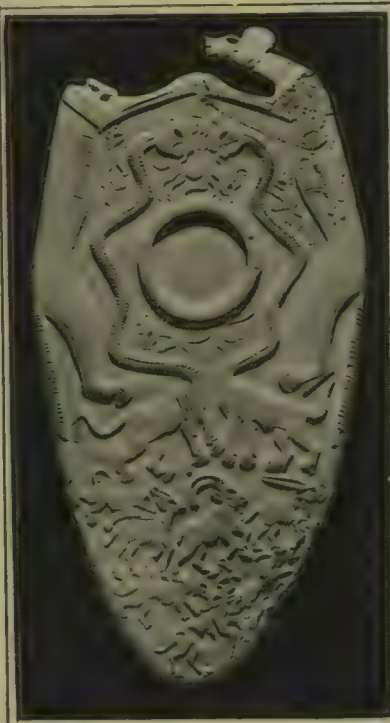
## EGYPTIAN ART THROUGH THE AGES: THE BEGINNINGS—PRE-DYNASTIC AND EARLY DYNASTIC WORK.

6. "THERE IS REAL CHARACTERISATION IN THE FEATURES; THE MASTERY OVER THE MATERIAL IS ALMOST COMPLETE, AND THE TECHNICAL SKILL VERY GREAT": THE FAMOUS BASALT FIGURE NOW IN THE ASHMOLEAN MUSEUM.



4. THE SLATE PALETTE OF KING NARMER: THE FINEST EXAMPLE OF A CLASS OF OBJECTS THAT WERE PROBABLY CEREMONIAL EMBELLISHMENTS OF SIMPLE PALETTES FOR GRINDING EYE-PAINT.

the periods which precede it, the Pre-Dynastic, the Badarian, and the Tasian, is a matter of conjecture.—Egyptian art had its rise in the modelling of human and animal figures in Nile mud. These early models are found in tombs, and were doubtless placed there to furnish the dead with the numbers of the objects figured which he might require in his second life. Along with them appear figures of another type, distinguished by long stiff lines, generally cut in ivory. A more developed form is seen in the famous basalt figure (No. 6 above). The promise held out by these figures is



5. A SLATE PALETTE DISCOVERED AT HIERACONPOLIS, WITH A WONDERFUL ANIMAL DESIGN: A WORK SHOWING EARLY SIGNS OF THE ANCIENT EGYPTIAN ARTIST'S "ADROITNESS IN ADAPTING A SUBJECT TO THE SPACE AT HIS DISPOSAL."



7. "A PEOPLE WHO COULD WORK GRANITE INTO BLOCKS MUST ALREADY HAVE BEEN USING STONE FOR THEIR PALACES AND TEMPLES": AN EARLY DYNASTIC GRANITE DOOR-SOCKET REPRESENTING A CAPTIVE.

The photograph of the Scorpion King's mace-head (No. 8) will show how far the technical skill and decorative sense of the early Egyptian were ahead of his knowledge of perspective and his treatment of movement."

tulfilled in the ivory figurines found at Hieraconpolis. A wonderful statuette of a king (Nos. 1, 2, and 3) wearing the crown of Upper Egypt, found at Abydos, belongs to the same school, and is perhaps the most perfect of its products. . . . With this development in sculpture went a similar improvement in the cutting of reliefs. The slate palettes (were) probably ceremonial embellishments of the simple palettes used for grinding eye-paint. In the great animal palette (No. 5) we see early signs of adroitness in adapting a subject to the space. In technical excellence all are surpassed by the great Narmer palette (No. 4.) To the same category belong the decorated limestone mace-heads.



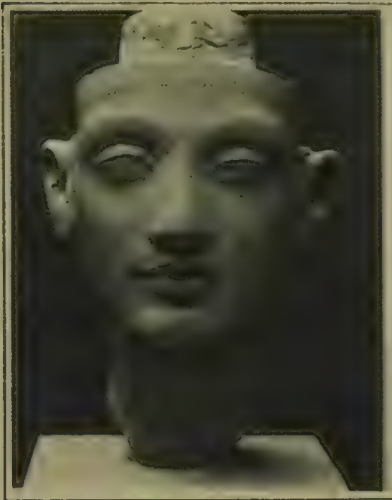
8. THE MACE-HEAD OF THE SCORPION KING: A WORK SHOWING HOW FAR THE EARLY EGYPTIAN'S TECHNICAL SKILL AND DECORATIVE SENSE WERE AHEAD OF HIS KNOWLEDGE OF PERSPECTIVE AND TREATMENT OF MOVEMENT.



# EGYPTIAN ART THROUGH THE AGES: OLD, MIDDLE, AND NEW KINGDOM MASTERPIECES.



1. "IN THE WHOLE RANGE OF EGYPTIAN ART THE EXAMPLES FROM EL AMARNA ARE UNSURPASSED": A HEAD OF NEFRETITI IN FINE-GRAINED CRYSTALLINE SANDSTONE. (BERLIN MUSEUM.)



2. "NO GREEK SCULPTOR EVER BETRAYED A FINER FEELING FOR PURITY OF LINE": A FULL-FACE VIEW OF THE HEAD OF NEFRETITI (SHOWN IN NO. 1), A WORK OF THE NEW KINGDOM PERIOD.



3. EXQUISITE REALISM UNDER THE NEW KINGDOM: TWO HANDS FROM A STATUE GROUP—A FRAGMENT OF SCULPTURE FROM EL AMARNA. (NOW IN BERLIN.)



4. REALISTIC PORTRAIT-SCULPTURE IN WOOD DURING THE OLD KINGDOM: WOODEN STATUES OF AN EGYPTIAN OFFICIAL OF THE 5TH DYNASTY, AND HIS WIFE. (NOW IN THE LOUVRE.)



5. "A BEAUTIFUL LITTLE ALABASTER STATUE OF A GIRL (PRESUMABLY A PRINCESS: SHE IS RATHER TOO PRECIOUS TO BE A MERE SERVING-MAID)": A GEM OF 4TH DYNASTY ART—OLD KINGDOM. (NOW IN THE BRITISH MUSEUM.)



6. ONE OF "THE GREATEST WORKS OF ART THAT HAVE COME DOWN TO US FROM THE ANCIENT WORLD": A HEAD OF AMENEMHET III. IN OBSIDIAN (4½ IN. HIGH)—A MASTERPIECE OF THE 12TH DYNASTY DELTA SCHOOL, MIDDLE KINGDOM. (COLLECTION OF M. C. S. GULBENKIAN.)

In the book, named below, from which these illustrations come, Professor P. E. Newberry writes of Nos. 1 and 2: "In the whole range of Egyptian art, the examples from El Amarna are unsurpassed." In a chapter by the late Dr. H. R. Hall, we read: "To the 4th and 5th Dynasties belong some of the chief treasures (including) the beautiful little alabaster statue (No. 5). . . . Many statues of the Old Kingdom were in wood" (e.g., No. 4). Dr. A. M. Blackman says: "The Delta sculptors of the 12th Dynasty far surpassed their predecessors. Two portraits of Amenemhet III. (No. 6 and another) are two of the greatest works of art that have come down to us from the ancient world."



# GIANT TOWS GIANT: SISTER BATTLE-SHIPS PRACTISING AN EMERGENCY OPERATION.



THE FIRST STAGE OF TOWING PRACTICE: H.M.S. "MALAYA" (BACKGROUND) ARRIVING TO SUCCOUR THE "DISABLED" "WARSPITE," SEEN LOWERING A BOAT TO CARRY OVER A LIGHT LINE FOR HAULING ACROSS THE HEAVY STEEL HAWSER.



THE NEXT STAGE OF THE OPERATIONS: THE BOAT ON ITS WAY FROM THE "WARSPITE" (LEFT FOREGROUND) TO THE "MALAYA" TAKING THE LIGHT "GRASS LINE" BY MEANS OF WHICH THE HEAVY TOWING HAWSER WAS HAULED ACROSS.



A LATER STAGE OF THE WORK ABOARD THE "WARSPITE" (SUBSEQUENT TO THAT ILLUSTRATED ON THE OPPOSITE PAGE): PAYING-OUT A CHAIN-CABLE (EACH LINK WEIGHING 67 LB.) INCLUDED IN THE TOWING-LINE TO EASE ANY SUDDEN STRAIN.



THE SCENE ON BOARD THE "DISABLED" BATTLE-SHIP AT THE BEGINNING OF THE TOWING OPERATION: LOWERING THE BOAT FROM H.M.S. "WARSPITE" TO TAKE THE LIGHT LINE ACROSS TO THE "MALAYA"



THE FINAL PHASE OF THE OPERATION AFTER THE HEAVY TOWING-LINE HAD BEEN BROUGHT ABOARD THE "WARSPITE" AND CONNECTION ESTABLISHED: THE "MALAYA" (IN THE BACKGROUND) STEAMING TEN KNOTS, WITH THE "WARSPITE" IN TOW.

The photographs given on this and the opposite page show successive phases of the same operation—the towing of one battle-ship by another as a practice exercise. The illustration opposite, it should be explained, represents a stage in the proceedings intermediate between the two above showing respectively a boat on the way from the "Warspite" to the "Malaya," and the paying-out of a chain-cable from the "Warspite." This towing practice took place during the combined Exercises of the Atlantic and Mediterranean Fleets, which were held recently off the coasts of Spain and North-West Africa, and came to an end on March 18. The battle-ship "Warspite" was supposed to have been disabled on the way from Gibraltar to Madeira, and was taken in tow by her sister-ship "Malaya." To the same class, it may be mentioned, also belong the "Queen Elizabeth," "Valiant," and "Barham." Their normal displacement is 27,500 tons.

[Continued opposite.]



## TOWING AS A NAVAL EXERCISE: TWO BATTLE-SHIPS MAKING CONTACT.



AFTER COMMUNICATION HAD BEEN ESTABLISHED BETWEEN THE "MALAYA" AND "WARSPITE" (REGARDED AS DISABLED):  
THE "MALAYA" (BACKGROUND) TAKING-IN THE TOW-LINE AT HER STERN.

*Continued.*  
or, with full load, from 31,000 to 33,000 tons. First, a boat from the "Warspite" carried over to the "Malaya" a light "grass" line, by means of which the heavy towing-line was afterwards hauled across. Most of the towing-line consisted of steel wire, but it also included a considerable length of heavy chain-cable, each link weighing 67 lb., which, owing to its great weight, sinks abruptly, and acts as a shock-absorber at moments of sudden strain. Curiously enough, the "Malaya," here the rescue-ship, was actually disabled later on during the manoeuvres, though she did not require to be towed. She was hit and slightly

damaged by a dummy torpedo, and two days later left Gibraltar for England for repairs. The combined Fleet Exercises on this occasion were on a larger scale than had been attempted since the war, and were arranged to represent naval hostilities between a Red Force (Atlantic Fleet) and a Blue Force (Mediterranean Fleet), carried out according to a strategical scheme covering a much wider area than usual. The "Warspite" and "Malaya" both belonged to the "Red Force," which had its base at Madeira. The base of the Blue Force was at Gibraltar. The Fleet Exercises were greatly impeded by bad weather and rough seas.

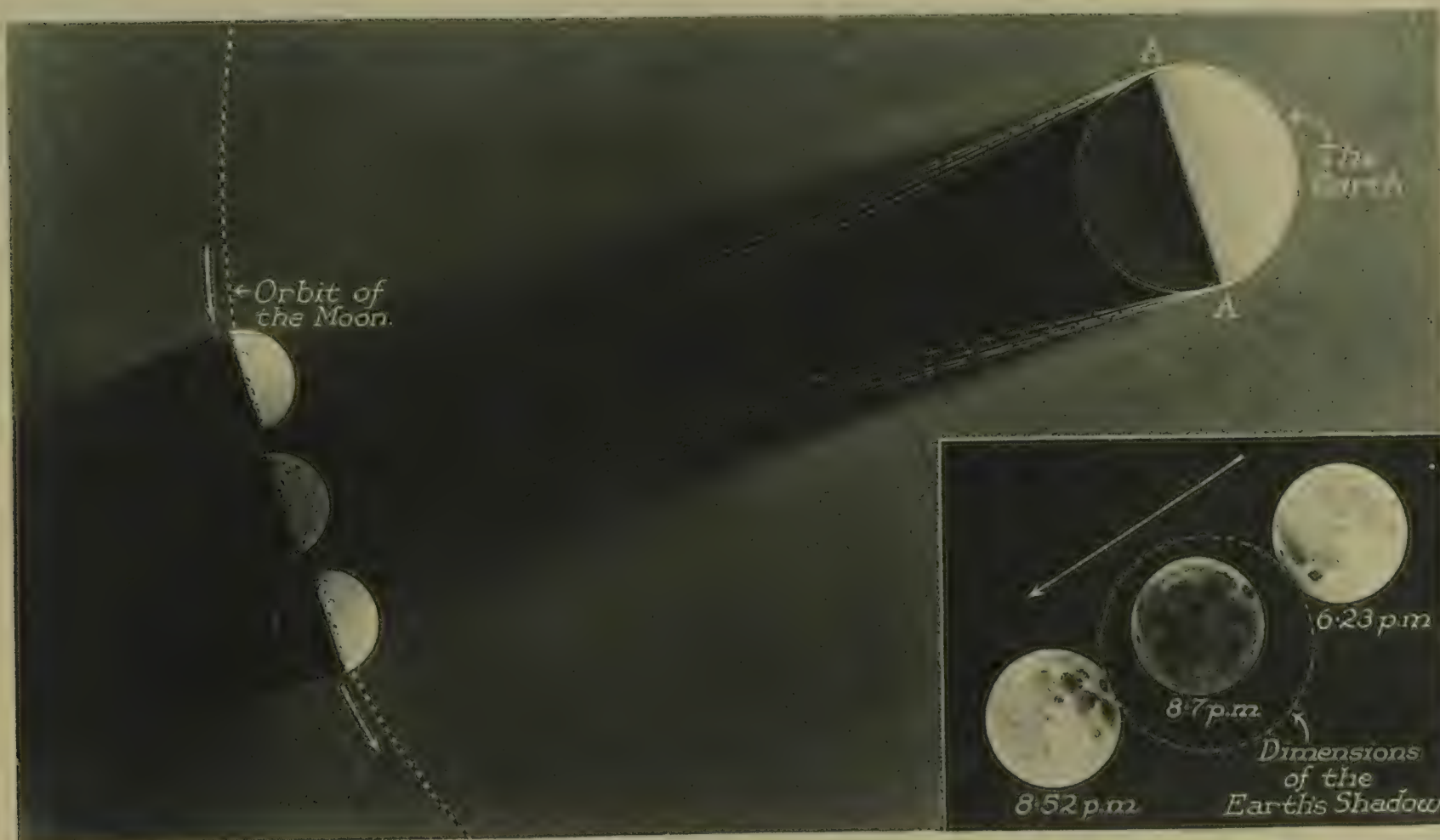






# THE COMING ECLIPSE OF THE MOON: AN ASTRONOMER'S DRAWINGS.

FROM THE DRAWINGS BY LUCIEN RUDAUX.



PHASES OF THE ECLIPSE OF THE MOON OF APRIL 2: THE MOON (ON LEFT) ENTERING, TRAVERSING, AND LEAVING THE SHADOW OF THE EARTH (TOP RIGHT) COMING BETWEEN IT AND THE SUN; AND (LOWER RIGHT) A DIAGRAM SHOWING THE TIME OF THE PHENOMENON AND THE RELATIVE SIZES OF THE MOON AND OF THE EARTH'S SHADOW ENCIRCLING IT DURING THE ECLIPSE.



THE OTHER SIDE OF THE "MEDAL": OUR ECLIPSE OF THE MOON SEEN FROM THAT BODY AS AN ECLIPSE OF THE SUN—AN IMAGINARY DRAWING OF THE EARTH (TOP CENTRE) COMING BETWEEN THE SUN AND THE MOON, AS IT WOULD APPEAR SIMULTANEOUSLY TO AN OBSERVER ON THE LUNAR LANDSCAPE (SHOWN BELOW).

"The beautiful spectacle of a total eclipse of the Moon," writes M. Lucien Rudaux in explanation of his drawings, "will be visible on the evening of April 2. The phenomenon is due, of course, to the Moon passing into the shadow cast by the Earth on the side away from the Sun. The upper drawing, intended purely for demonstration, preserves neither proportions nor distances, and gives material form to what is invisible in space—the cone of the terrestrial shadow. It shows how the Moon first enters the penumbra, then the shadow itself, and the inverse phases of its emergence. The right-hand corner drawing represents the process in time. The Moon will enter the shadow at 6.23 p.m. and will be entirely enveloped at 7.22 p.m.—thus beginning the total eclipse, which will

attain its maximum at 8.7 p.m. and end at 8.52 p.m. The Moon will then gradually pass out of the shadow, being completely free at 9.51 p.m., but will remain in the penumbra until 10.47 p.m. Theoretically, the Moon ought to disappear altogether. It remains visible, however, adumbrated by a red or coppery hue. This peculiarity is due to the Earth's atmosphere (A.A) refracting some solar light within the shadow, as indicated by dotted lines. If we were on the Moon, we should see a total eclipse of the Sun by the Earth, which would appear (as shown in the lower illustration) projected before the Sun's luminous splendour, like a huge black disk encircled by a brilliant ring of orange-red, as of sunset, which would likewise tinge the Moon's landscape."



# The World of the Kinema.

By MICHAEL ORME.

## THE FILM IN NATIONAL PUBLICITY.

THE steady growth in popularity of the News Reel, materially strengthened by the advent of sound, has been definitely established by the success of the policy originated at the Shaftesbury Pavilion and subsequently adopted in other quarters. Whether or not the mass interest in the activities, the achievements, the events—in short, the news of the world—has been under-rated in the past, there can be no doubt that at present a very large section of the public is eager to avail itself of the windows thrown open by cinematography and to take advantage of what I would describe as arm-chair travelling. A greater knowledge of the far-flung corners of the earth, and even a keener desire for travel, have been stimulated by the kinema. If that be so, there can be no more powerful weapon in the armoury of national publicity than the film, both sound and silent. Its animation, its movement, its pictorial beauty, and its power of reproducing the excitement of the actual event give it a wider appeal than the written word, the lecture, or the lantern-slide. The Dominions have recognised that fact; the time is ripe for an answer to the old slogan, "We put the world before you," by bringing England to the world.

This is the underlying aim of the initial programme offered by the Travel Association of Great Britain and Ireland, which, under the patronage of the Prince of Wales and the Presidency of Lord Derby, was established in 1929. As a beginning, the Travel Association has arranged with British Movietone, Ltd., to produce "Scenes and Pageantry in the British Isles," a series of sound-pictures charmingly introduced by Lord Derby and, on the whole, admirably selected. It is easy to imagine the interest created overseas by such pictures as the "Trooping of the Colour," not only a fine photographic achievement, but immensely stirring in the precision of the drill, the effect of its shifting pattern, and the strains of martial music. The picturesque Military Tattoo at Aldershot, with the fine sweep of the Rushmore arena and the evolutions of the soldier-actors; the gaiety of Henley Regatta, merry picnic punts and the sparkle of cleft water as the competing crews flash by—here is an England to whet the appetite of the visitor from abroad. I am a little dubious as to the effect of a singularly uninspired picture of the Welsh National Eisteddfod, which lacks any suggestion of the competitive spirit it seeks to foster; nor can I congratulate the Travel Association on the choice of the feminine partner in a running commentary on London as seen from an airliner in "A Tea-time Flight." If, as I gather from the opening remarks of the Association's manager, one of the objects is to carry the English voice to foreign countries, let it by all means be the right voice backed by the right intelligence. These are minor points in an excellent combination of sport, dignity, and fine patriotism, but they indicate that,

in addition to the special camera-men with which the Travel Association intend to strengthen their hand in the future, a director of vision with a thorough knowledge of the foreigner's point of view should be called in to assist, not so much in the choice of subjects, of which there is no dearth, but in the presentment of those subjects.

faëry-country that is called forth when the sun sets in Westmorland.

"Here and There in the British Isles" has already been shown with excellent results at the British Traders' Exhibition in Copenhagen. Such pictures as these are eloquent ambassadors for our isles, accessible to all, speaking a language that all can understand. It seems almost a pity that the Travel Association have destined them solely for national publicity abroad, since they would serve as a persuasive ally to our familiar railway-poster: "See Your Own Country First!"

## VERSATILITY ON THE SCREEN.

Hard on the heels of Charles Chaplin's "City Lights," wherein the great screen comedian delighted his public by presenting to them once again the classic "Charlie" indulging—to a great extent, at least—in a new version of his old tricks, follows Harold Lloyd, whose "Feet First" carries us frankly back to the days of his "Safety First." With Chaplin, it is permissible to assume that he could, and he would, portray with superlative success an entirely different character from that of the world-famous little tramp. His complete artistry, the depths he sounds at moments in every one of his pictures, justify such a belief. He has, indeed, hinted that, were he ever to make a talking-picture, he would escape entirely from the bondage of his amiable "Frankenstein." The prospect, however remote, is exhilarating and an event worth waiting for. But would the

public welcome his metamorphosis?

Screen artists have often been accused of a lack of versatility, and when, as does occasionally happen, a "star" has entered a fresh orbit, the manifestation has aroused a considerable amount of surprised comment, especially when the experiment has been triumphant. Speaking broadly, versatility on the screen is, however, even less general than on the stage. For that, the artists themselves blame, I imagine, the public and the policy of "type-casting."

There is undoubtedly a tendency, shared by film-goers and play-goers in an equal degree, to prefer their favourites in the same kind of rôle

wherein they rose to fame. Any subsequent loss or exchange of the attributes which first endeared the artists to their devotees is deplored, however cleverly the new impersonation has been carried out. Public opinion, however, is by no means the only factor in this restriction to type. The camera, even more than the footlights, probes mercilessly into the personality, the fundamental note of those who face it. Time and again, a digression from a beaten track has revealed the limitations of a screen artist, and I, for one, am more inclined to blame the casting manager for his mistakes than the actor for his lack of versatility. It is not, for instance, because we cling in stubbornness to the Richard Barthelmess of "Broken Blossoms," whose work was stamped with

(Continued on page 540.)



THE DREYFUS "AFFAIRE" AS THE SUBJECT OF A NEW ENGLISH TALKING-PICTURE: THE ZOLA TRIAL WHICH WAS A SEQUEL TO THE ARTICLE "J'ACCUSE" IN CLEMENCEAU'S PAPER—(FROM LEFT TO RIGHT) MERCIER (ARTHUR HARDY); MAÎTRE LABORI (SAM LIVESEY); CLEMENCEAU (LEONARD SHEPHERD); AND EMILE ZOLA (GEORGE MERRITT).

We need not remind our readers of the details of the Affaire Dreyfus: the principal facts are known to all—the Jewish captain on the French General Staff; the charge of betraying military secrets which led to his being degraded and imprisoned on Devil's Island; the newspaper agitation on his account; the Zola trial; the re-trial of Dreyfus in 1906, and his final rehabilitation. A German film, entitled "Dreyfus," was illustrated by us in September last; when we reproduced also some extremely interesting contemporary drawings from "The Illustrated London News" of the scenes of Dreyfus's degradation. We here give a scene and some of the leading characters from the British International picture dealing with the Dreyfus case. This talking picture has recently been completed at Elstree.



GEORGE MERRITT AS EMILE ZOLA.



CEDRIC HARDWICKE AS CAPTAIN DREYFUS.



LEONARD SHEPHERD AS GEORGES CLEMENCEAU.

THE NEW DREYFUS TALKING-PICTURE: THREE CHARACTERS OF THE "AFFAIRE" AS SEEN IN THE FILM.

Of the silent complementary picture prepared for the Travel Association by the Gaumont Company for use at exhibitions, universities, and places where sound apparatus is not available, there can be nothing but praise. Under the title of "Here and There in the British Isles" it affords us a glimpse of historic piles and takes us through exquisite scenery, from the rugged Cornish coast to the clear streams and the suavely-moulded mountains of Ireland. London reveals its age-old secret beauty through latticed gates and narrow alleys. The poetry of Canterbury Cathedral calls to the tourist, and the hills and crags of the Lake District invite the intrepid mountaineer to abandon his more familiar Alps in order to see with his own eyes the haunting



# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



**THE MAHARAJAH OF PATIALA.**  
The former Chancellor of the Indian Chamber of Princes. Chosen to be one of the Standing Committee of that Chamber. Inclined to side with the more Conservative Princes; while the Nawab of Bhopal "goes all the way on the federal system."



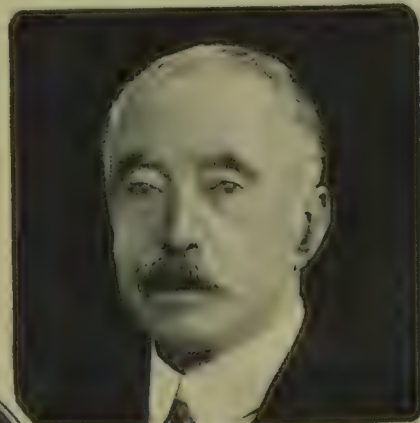
**THE VICTOR IN THE ST. GEORGE'S BY-ELECTION AND HIS WIFE:**  
**MR. DUFF COOPER, D.S.O., AND LADY DIANA DUFF COOPER.**  
The result of the by-election in the St. George's Division of Westminster (to fill the vacancy created by the death of Sir Laming Worthington-Evans) was declared at Caxton Hall on March 19. Mr. A. Duff Cooper, the official Conservative candidate, secured 17,242 votes against 11,532 secured by Sir Ernest Petter, who stood as an independent Conservative. Our special artist's impression of the enthusiastic scene at the declaration of the poll will be found on page 505.



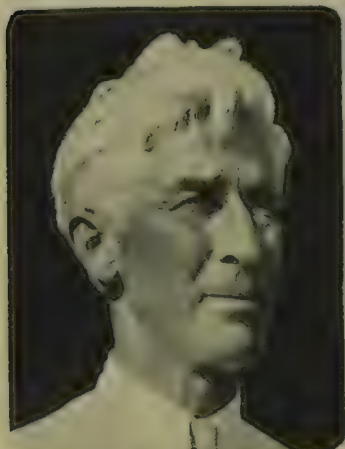
**SIR GEORGE MAY.**  
Chairman of the Economy Committee, which was announced by the Prime Minister on March 17, "to make recommendations for effecting forthwith all possible reductions in the national expenditure on Supply Services." Retiring Secretary to the Prudential Assurance Company.



**THE NAWAB OF BHOPAL.**  
New Chancellor of the Indian Chamber of Princes, a post to which he was elected on March 20. Stands for the progressive section among the Order of Princes. A prominent member of the delegation to the Round-Table Conference.



**LORD GLENAVY.**  
Died on March 22; born, 1851. Lord Chancellor of Ireland, 1918-1921. M.P. for a Dublin Division, 1898. Attorney-General for Ireland, 1905 and 1916. Chairman of the Free State Senate until 1928. The first Baron (1921).



**COMMODORE GAR WOOD.**  
Established a new world's speed-boat record of 100.6 m.p.h. on March 20, in his "Miss America IX." The late Sir Henry Segrave's record was 98.76; Mr. Kaye Don has touched 107 m.p.h. unofficially.



**MR. JAMES STEWART, M.P.**  
M.P. (Labour) for the St. Rollox Division of Glasgow. Died, March 17; aged sixty-seven. Joined Keir Hardie's Scottish Labour Party, 1890. For over twenty years a Glasgow parish- and town-councillor. A barber. An authority on housing.



**SIR ARCHIBALD SINCLAIR.**  
Resigned his position as Liberal Whip on March 17, after the split in his Party over the Government's Electoral Reform Bill. M.P. for Caithnessshire and Sutherlandshire since 1922. On March 18, refused to withdraw his resignation.



**COL. UMBERTO MADDALENA.**  
The Italian air "ace." Killed in an aeroplane disaster on March 19, near Pisa, with two other airmen. All had flown in the Transatlantic flight to Brazil. Leader of the Italian relief expedition to the survivors of the "Italia," 1928.



**MR. D. L. DAVIES.**  
Victor (Labour) in the Pontypridd by-election on March 20; with a majority of 12,319. Is a Pontypridd miners' agent and a local councillor. Was Mr. Mardy Jones's election agent for the last contest.



**SIR GEORGE SALTMARSH, WHO WAS KILLED IN THE "ROYAL SCOT" ACCIDENT.**  
Sir George Saltmarsh, who lost his life in the "Royal Scot" railway disaster at Leighton Buzzard on March 22, was born in 1869. He was a director of the Corn Exchange Company, and had long been a leading figure in the corn trade, having been President of the London Corn Trade Association in 1908-9. During the war he left his business in order to advise the Board of Trade on the control of grain supplies.



**THE QUEEN OPENS THE GIRL GUIDES' NEW HEADQUARTERS: HER MAJESTY WITH (R. TO L.) PRINCESS MARY, PRESIDENT; THE CHIEF COMMISSIONER (MRS. PERCY BIRLEY); AND THE SCOTTISH CHIEF COMMISSIONER (MRS. HOUSON CRAWFURD).**  
The Queen formally opened the Guide House, the new Imperial Headquarters of the Girl Guides Association, in Buckingham Palace Road, on March 20, and made a tour of the building, during which she showed how deeply interested she is in a movement which is now world-wide. Her Majesty was received by Princess Mary, Countess of Harewood, who is President of the Girl Guides.



**THE LATE HERR HERMANN MÜLLER, FORMERLY GERMAN CHANCELLOR.**  
Herr Müller died on March 20; aged fifty-four. He joined the German Socialist Party when seventeen, and early devoted himself to political journalism. In 1914 he tried to get international Socialist support for the German Socialists' refusal of war credits. In the Gustave Bauer Cabinet, formed in 1919 to sign the Versailles Treaty, was Minister for Foreign Affairs and a plenipotentiary at Versailles. Chancellor, 1928.



# THE IRISH HOSPITALS' GRAND NATIONAL "SWEEP": STRICT PRECAUTIONS.



THE PRELIMINARY "SHUFFLE" OF SWEEPSTAKE COUNTERFOILS UNDER THE EYES OF IRISH FREE STATE POLICE AND SUPERVISORS: SOME OF THE 300 GIRLS, WORKING IN RELIEFS, MIXING THE MASSES OF PAPER.

The strictest precautions were taken to ensure fairness in the draw for the great Irish Hospitals' Sweepstake on the Grand National. The draw took place in the Mansion House, Dublin, on March 24, under the supervision of General O'Duffy, Chief of the Irish Free State Police. It was reported that the total receipts were £1,755,963, of which the sum of £1,181,815 would be distributed in prizes. On March 23 a preliminary "shuffle" of the counterfoils was carried out at the sweepstake headquarters, in Earlsfort Terrace, Dublin, by 300 Irish girls, who, working in reliefs, stood for hours mixing the masses of paper placed on long trough-shaped tables, under the eyes of patrolling supervisors and police. Later in the day the counterfoils were conveyed to the Mansion House in 240 steel-lined ballot-boxes placed in six covered motor-vans, each with an armed guard. Crowds watched the procession, which was preceded by armed police motor-cyclists, and the Mansion House was heavily guarded throughout the night. This time the

draw was made, not by blind children (as in that for the Manchester November Handicap last year), but by nurses from Irish hospitals. Five stood beside the big drum containing the counterfoils, and one by the small silver drum containing the names of the eighty-five horses. General O'Duffy arranged that a draw was made in turn from each of a score of portholes in the large drum. Simultaneously the name of a horse was drawn from the little drum. The names of the horse and the holder of the counterfoil were then announced and flashed on to a screen, whereupon they were almost instantaneously transmitted by telephone or telegraph to all parts of the world. There had been such a large number of foreign entries that six linguists were engaged to be present at the draw in order to announce the results to those interested abroad. After all the eighty-five horses had thus been drawn, the big drum was revolved 360 times for that number of consolation prizes, each amounting, it is said, to £1,181.



# An Artist's View of a Grand National: The Colour of Aintree.

FROM THE WATER-COLOURS BY CHARLES SIMPSON, R.I. EXHIBITED AT THE PASTON HOUSE GALLERIES, ELM HILL, NORWICH. (ARTIST'S COPYRIGHT RESERVED.)



"THE WATER-JUMP—THE STRAGGLERS": A TYPICAL SCENE AT THE MOST SPECTACULAR POINT ON THE COURSE AT AINTREE DURING A GRAND NATIONAL STEEPLECHASE.



"THE LAST FENCE": THE MOST CRITICAL AND EXCITING MOMENT IN A CLOSELY-CONTESTED GRAND NATIONAL, WHEN ANY MISHAP MAKES ALL THE DIFFERENCE BETWEEN VICTORY AND DEFEAT.

The Grand National, we need hardly say, is the greatest annual event in the world of steeplechasing. This year's race was fixed for March 27, to be run, as usual, over the famous course at Aintree, near Liverpool. Mr. Charles Simpson's delightful pictures are therefore of great topical interest, though they do not, of course, illustrate the present occasion.

While the competitors go twice round part of the course, the water-jump is only taken once. Last year's Grand National, it may be recalled, provided a very exciting finish. Mr. W. Midwood's Shaun Goulin won by a neck from Mr. W. Wilson's Melleray's Belle. Mr J. Whitney's Sir Lindsay was third, a length and a half behind.





"HOMEWARD: A WINTER'S DAY WITH THE BICESTER."

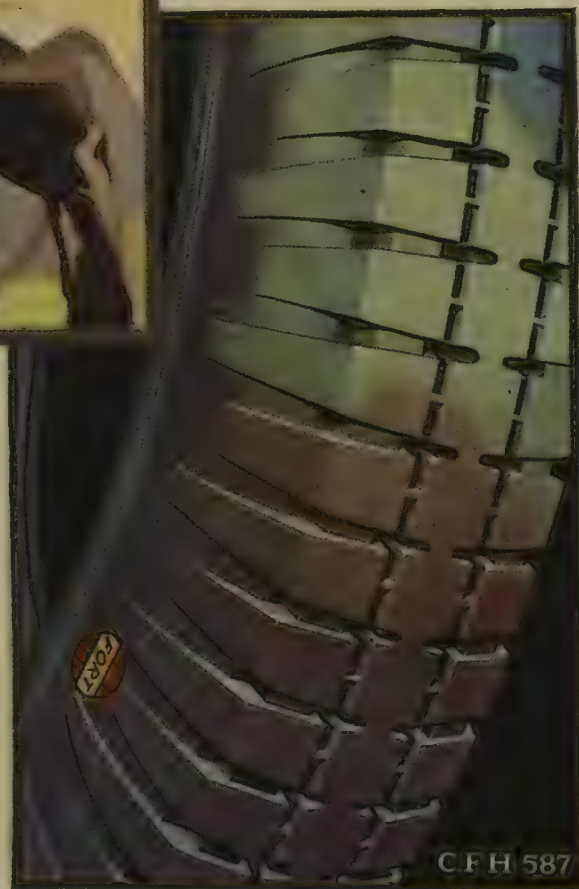
FROM THE PICTURE BY LIONEL EDWARDS. (ARTIST'S COPYRIGHT RESERVED.)



Proven best — by every test



Fort  
**DUNLOP**  
*In a class by itself*



C.F.H. 587



# THE FIRST CENTRAL AFRICAN AIR MAIL ARRIVES: A LANDMARK IN EMPIRE AIR PROGRESS.



THE STARTING-POINT OF THE FIRST AIR MAIL FROM CENTRAL AFRICA TO GREAT BRITAIN, WHICH DID THE FLIGHT OF OVER 5000 MILES TO CROYDON IN 9 DAYS: A PANORAMIC VIEW OF MWANZA, ON THE SOUTHERN SHORE OF LAKE VICTORIA, IN TANGANYIKA TERRITORY, THE PRESENT TERMINUS IN CENTRAL AFRICA OF THE LONDON-CAIRO-CAPE AIR MAIL SERVICE.



AT THE NORTH END OF LAKE VICTORIA: THE FLYING-BOAT (IN THE AIR) ABOUT TO "LAND" AT PORT BELL.



THE ARRIVAL OF THE FIRST LONDON-TO-CENTRAL AFRICA AIR MAIL AT PORT BELL, ON LAKE VICTORIA: THE IMPERIAL AIRWAYS FLYING-BOAT (BACKGROUND) "TAXI-ING" TOWARDS ITS ANCHORAGE.



THE AIR MAIL REACHES LAKE VICTORIA, FROM CROYDON, IN TEN DAYS: THE FLYING-BOAT AT ANCHOR OFF PORT BELL.

The first Air Mail from London to Central Africa (as noted in our issue of March 7, with particulars of the route) left Croydon on February 28, and arrived at Port Bell (near Kampala), on the northern shore of Lake Victoria, on March 9. The Governor of Uganda, Sir William Gowers, witnessed the arrival of the Imperial Airways machine, which carried over 10,000 letters. For the first few months the weekly service will end at Mwanza, on the southern shore of the

lake, in Tanganyika, but will be extended during the summer to the Cape. The start from Mwanza on the return journey was made on March 10, and the combined African and Indian air mail (united at Cairo), with over 50,000 letters (including 12,000 from Central Africa and the Sudan), reached London on March 19. The African mail had taken only nine days for its journey of 5114 miles, a saving of twenty-three days compared with surface transport.

## THE HEAD OF THE RIVER CHAMPIONSHIP: A ROWING EVENT OF INCREASING IMPORTANCE.



A SEQUEL TO THE UNIVERSITY BOAT-RACE ON MARCH 21: SOME OF THE 120 EIGHTS TAKING PART IN THE HEAD OF THE RIVER CHAMPIONSHIP, WHICH WAS SECURED BY THE LONDON ROWING CLUB.

Many of the crowd who assembled to watch the University Boat-Race on March 21 stayed on to see the race for the Head of the River Championship, for which there were 120 competitors this year. Added interest was lent to the event by the presence of the Trier R.C. eight—German visitors—who finished fifty-seventh. The London Rowing Club, who have not yet been defeated in this event since it was instituted some years ago, were again victorious—and,

curiously enough, their time was two seconds faster than that of Cambridge in the Boat-Race, an achievement which, of course, owed something to favouring conditions of wind and tide. Some of the crews, such as London and Thames, were rowing 32 over the last mile. In the contest for the Head of the River the crews are started at intervals of about 10 seconds, and the result is judged on time.



## FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



THE RELEASE OF 16,800 "CIVIL DISOBEDIENCE" PRISONERS IN INDIA: A GROUP OF RELEASED WOMEN PRISONERS, OUTSIDE THE WOMEN'S GAOL AT POONA.

It was stated on March 23, in a Reuter message from New Delhi: "Of the 18,800 prisoners who were in gaol on March 5, for convictions in connection with the civil disobedience movement in India, or who were awaiting trial, it is understood that 16,800 have now been released in consequence of the agreement between Lord Irwin and Mr. Gandhi." At the same time it was reported, in a message from Karachi, that the annual session of the Indian National Congress would be formally opened there on the evening of March 26, when Mr. Gandhi, Mr. Patel, and Pandit Jawaharlal Nehru, among other speakers, would address the assembled delegates in the Congress *pandal* (tent). The message went on to say that the Congress "town," Harchandrai Vishindas Nagar, was then almost complete. The approach to the *pandal* passes

(Continued opposite.)



QUARTERS FOR DELEGATES TO THE INDIAN NATIONAL CONGRESS AT KARACHI: TENTS CONSTRUCTED OF POLES AND MATTING IN A CAMP HALF A MILE SQUARE. through two gigantic archways named respectively the "Martyrs' Gate" and the "Bhurgr Gate." The Congress tricolour flies from a flagstaff over 100 ft. high. Large numbers of delegates poured into Karachi by train. It was arranged that some 2000 uniformed volunteers should go on duty as police, guides, and guards, with 300 women volunteers.



THE COMMISSIONER OF POLICE WHO SUPERINTENDED THE RELEASE OF CONGRESS LEADERS FROM THIS GAOL: MR. S. G. WILSON (X) AT ARTHUR ROAD PRISON.



A LONDON HOUSE RECENTLY BOUGHT BY THE QUEEN: NO. 32, GREEN STREET, MAYFAIR, NOT FAR FROM THE PICCADILLY HOME OF THE DUKE AND DUCHESS OF YORK.

It was stated lately that the Queen had bought No. 32, Green Street, Mayfair, a house built by the late Lord Ribblesdale and hitherto owned by Mr. T. O. M. Sopwith, the aeroplane-designer. A rumour that it was intended for Prince George was officially denied at Buckingham Palace.



THE NEW MEMORIAL TO LORD CURZON IN CARLTON HOUSE TERRACE: MR. BALDWIN SPEAKING AFTER HE HAD UNVEILED THE STATUE.

The statue of the late Lord Curzon of Kedleston, by Sir Bertram Mackennal, at the west end of Carlton House Terrace, was unveiled by Mr. Baldwin on March 20. Sir Ian Malcolm read a message from Lord Salisbury. Mr. Baldwin referred to Lord Curzon's great public services, his patriotism, and his career in India.



THE INSTALLATION OF THE LARGEST TOTALISATOR IN THE WORLD AT ASCOT: THE MAIN INDICATOR, FACING THE GRAND STAND LAWN.

The new totalisator building at Ascot, which the authorities decided to make strenuous efforts to have ready for the meeting next June, will have the largest and most up-to-date installation in the world. The new building will have white brick walls to match the grand-stand. It will be nearly 300 ft. long, 100 ft. wide, and 40 ft. high. The wiring for the working of the "Tote" entailed the laying of several thousand miles of cable.



THE TRIAL OF SPANISH REBELS BY COURT-MARTIAL: THE SCENE IN COURT AT JACA, WHERE A DEATH SENTENCE WAS PRONOUNCED—LATER COMMUTED BY THE KING.

On hearing that the court-martial at Jaca had sentenced Captain Sediles to death, the Spanish Cabinet asked King Alfonso to grant a reprieve. His Majesty's consent caused rejoicing throughout Spain. It was reported that the Court had also pronounced sixty-six sentences of imprisonment for life, but proposed that all but twelve should be reduced to twenty years. There were also four sentences of shorter terms.



## THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE MISHAP TO THE "MONTCLARE" IN THE FIRTH OF CLYDE: TUGS DRAGGING THE CANADIAN PACIFIC LINER OFF THE ROCKS AT LITTLE CUMBRAE ISLAND.



EVACUATING THE PASSENGERS OF THE "MONTCLARE" AFTER SHE HAD LISTED—SHOWING THE ROCKY SHORE OF LITTLE CUMBRAE, ON WHICH THEY WAITED SOME HOURS. The C.P.R. liner "Montclare," homeward bound from Canada, went on to the rocks off the island of Little Cumbrae, in the Firth of Clyde, in a dense fog on March 21. After some hours, the passengers were taken safely off by tugs, and eventually landed at Largs. They left by special train for Glasgow, where they arrived next morning. The crew remained on board. As the tide receded, the liner took a dangerous list. She was successfully refloated, however, on the afternoon of March 22. It took seven or eight tugs to drag her off the rocks, and one of her propellers was damaged; while she was reported to be making water slightly. She proceeded to Glasgow under her own steam. It is remarkable that the lighthouse on Little Cumbrae island was fitted at the end of 1930 with a special type of fog-signalling apparatus which brings wireless, and, a gramophone into use in warning ships.

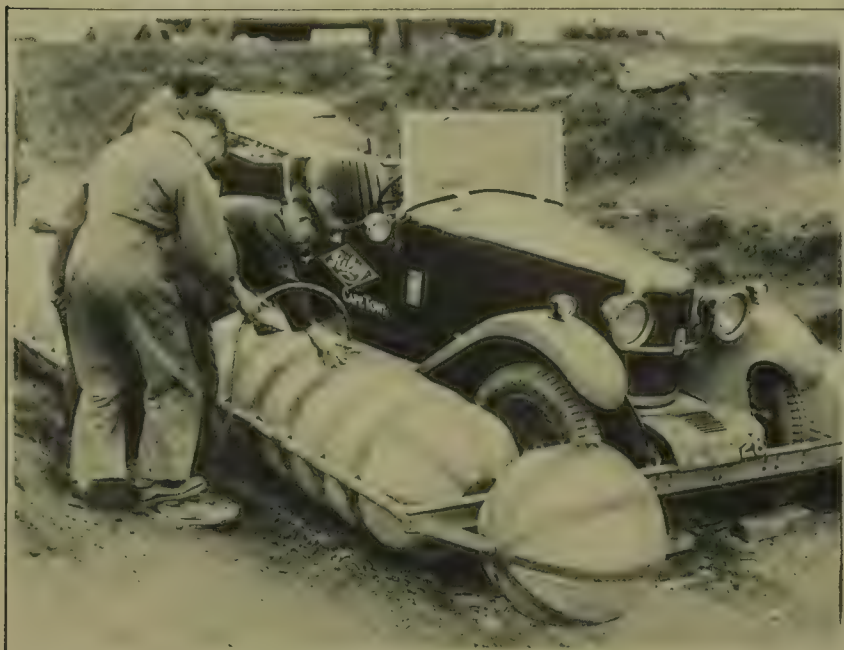


THE BORDEAUX EXPRESS DISASTER AT ETAMPES: THE REMAINS OF THE WAGON RESTAURANT, IN WHICH MOST OF THE CASUALTIES OCCURRED.

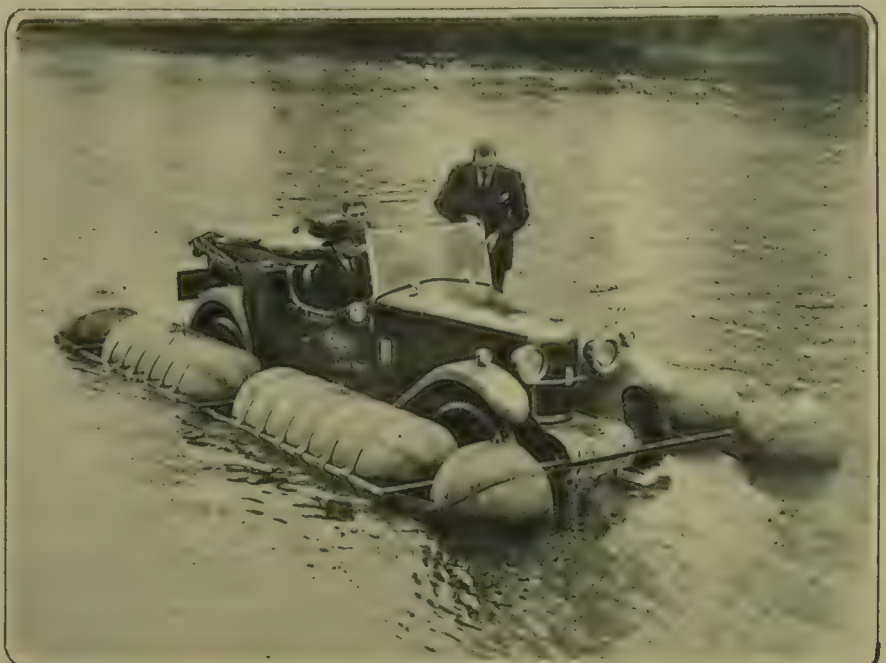
The Bordeaux express which left Paris at 7.23, was partly derailed shortly before 8.30 at Etampes Station, some thirty-five miles from Paris, on March 19. Only the three rear coaches of which one was the restaurant car, were involved: the rest of the train was intact and able to proceed on its journey. The disaster resulted from the derailment, from some unknown cause, of the two rear coaches, which then travelled along the ballast and collided with a stationary local train. During this time, yet another coach came off the rails, and was severely damaged. Most of the killed and injured were among the occupants of the dining-car, which was full at the time; the forepart of the coach was completely telescoped and the whole of it twisted out of shape. The fatalities amounted to seven, including one Englishman, Mr. Francis Weetman.



THE ACCIDENT TO THE BORDEAUX EXPRESS, IN WHICH SEVEN WERE KILLED: TELESCOPED CARRIAGES IN ETAMPES STATION.



THE RILEY AMPHIBIAN "FLOATERCAR": MECHANICS PUMPING UP THE PNEUMATIC FLOATS BEFORE ITS SUCCESSFUL TRIAL ON THE SEVERN.



AN AMPHIBIAN AMBASSADOR FOR BRITISH TRADE: A "FLOATERCAR" DESIGNED TO CROSS RIVERS AND SWAMPS IN AFRICA, BEARING BRITISH SAMPLES AND SALESMEN. The amphibian motor-carriage illustrated here is the "Floatercar" evolved at the Riley Works. Two Riley 13.9-h.p. models have been fitted with three-seater bodies and giant wheels, and surrounded by a detachable electron frame, carrying four large bags on each side, which, when inflated with air, will enable the vehicles to float across any watercourse or swamp at such a height as to prevent harm to the engine. Propulsion in the water is achieved by metal blades screwed to the back wheels. In a recent test on the Severn, the "Floatercar" was described as able to proceed against the stream successfully while the speedometer registered 15 m.p.h. Two "Floatercars" are to leave this country shortly on a trade-promotion tour of Europe and Africa.



## A SWEDISH BATTLEFIELD DISCOVERY OF MEDIAEVAL ARMOUR.

RELICS OF A FOURTEENTH-CENTURY FIGHT AT VISBY, WHERE 1800 DEAD WERE BURIED  
HASTILY, FOR FEAR OF PLAGUE, DURING A DANISH INVASION.

By ARNE HOFF, Ph.C., of the National Museum, Copenhagen, a Member of the Joint Swedish and Danish Expedition to Visby. (See Illustrations opposite.)

ONE of the most important events of recent years bearing on the study of ancient arms and armour is the great excavation of the late-mediaeval warrior-graves at Visby, in Gothland, Sweden. During the last three years, a staff of Swedish and Danish scholars, under the leadership of Mr. Bengt Thordeman, Ph.D., of Stockholm, and Mr. Poul Norlund, Ph.D., of Copenhagen, have excavated a great quantity of material which illustrates the use and efficacy of mediaeval offensive and defensive arms.

Waldemar, surnamed Atterdag, a Danish king, made a landing on Gothland in the summer of 1361, and in a terrible battle he crushed the Gothlandic peasant levy at the gates of Visby. The battle ended in a complete slaughter of the peasants, and tradition says that about 1800 men were killed.

All the Visby suits of armour were covered with leather or cloth, perhaps velvet. The shoulder-plates, however, were sometimes outside the cover, as is shown in a scallop-formed "ailette." As to

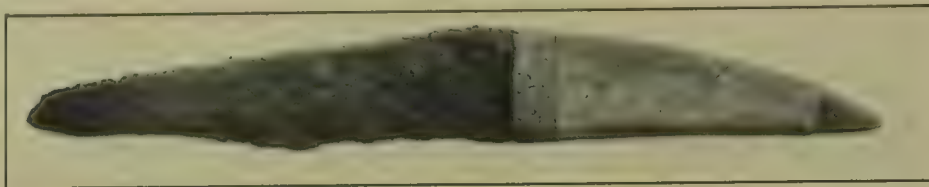


FIG. 1. A WEAPON PERHAPS USED FOR THE FIRST AND LAST TIME AT THE BATTLE OF VISBY, IN 1361: A GOTHLANDIC HUNTING-KNIFE WITH BONE HANDLE AND SILVER MOUNTINGS DECORATED WITH ANIMAL DESIGNS.

the size and form of the plates, the ten or twelve suits of armour found complete at Visby show almost as many different shapes, which, however, on closer study, prove to be variations of two main types. The first type is one which consists of six or eight horizontal rows of vertical rectangular plates (Fig. 11). The second type is made of one row of vertical plates with apertures for head and arms, and, under that row, large horizontal belt-like plates (Fig. 8).

One example of the first type stands out prominently as a forerunner of the "Brigantine" armour, so common in the fifteenth century (Fig. 9). Of the second main type, one specimen is more remarkable than the others, because its front is decorated with little bronze plaques on which are engraved heraldic arms. If they are deciphered, it will be possible to ascertain the family to which the wearer of the armour belonged, perhaps even which member of that family it is whose earthly remains are contained in those iron plates. No helmets have been found in the graves, a fact which is remarkable, as we have reasons for supposing that at any rate the Danish army, consisting of professional soldiers, wore helmets in the battle. But about fifty hoods of chain-mail have been found, in such a state that only about a dozen could be

taken out unbroken. Several hoods were adorned with interwoven copper rings in cross or zigzag patterns (Figs. 5 and 7).

One beautiful item was a coat of chain-mail that is uncommonly short. Its sleeves ended in a sort of clumsy gloves of chain-mail. Of real gauntlets

evidence of the high level reached by the armourer in the late Middle Ages. One gauntlet (Fig. 6) consists of no fewer than 106 small iron plates. In most cases the arms had been taken from the dead before burial, but here and there a knife has found its way into the grave, such as the elegant hunting-knife shown in Fig. 1. It is a Gothlandic work, and has a handle of bone, decorated at both ends with silver, engraved with a design of fantastic animals. It is supposed to date from about 1360, and thus it is possible that it may have been used in the battle of Visby both for the first and the last time.

The marks left on the bones give a very good impression of the arms used in the battle and their terrible effect. The iron tips of arrows from cross-bows were the most destructive. Again and again we find either arrow-tips or their marks on almost

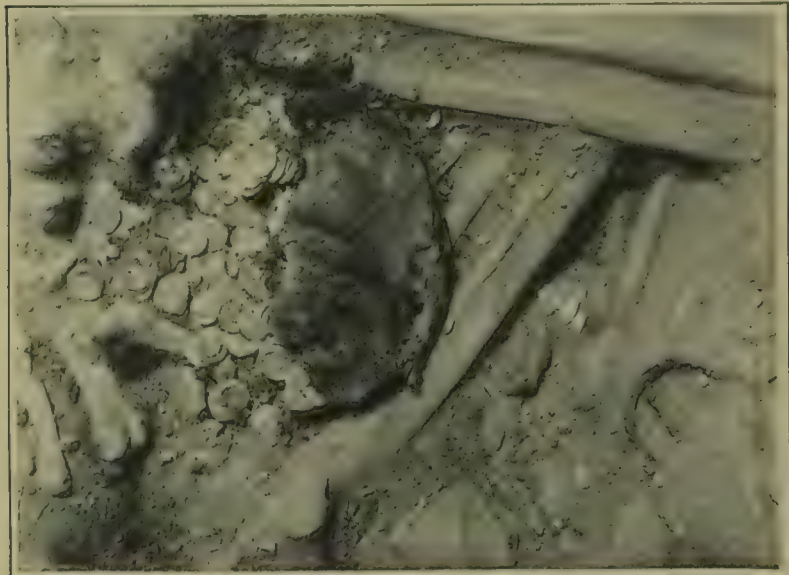


FIG. 2. PROBABLY A DANISH RAIDER'S LOOT ON THE MARCH TO THE FIELD OF VISBY: A LEATHER PURSE CONTAINING 383 COINS, OF WHICH ONLY ABOUT A THIRD ARE DANISH, AND THE REST SWEDISH SILVER PIECES.

As people had the Black Death fresh in mind, they were afraid of another epidemic caused by the unburied corpses; therefore they buried the fallen as fast as possible, in great common graves on the consecrated ground of a neighbouring monastery. The work was done so hastily that they did not allow themselves time to remove the armour from the corpses. The soldiers only took the arms from the dead before they threw them into the graves. In a few years these graves were forgotten, and they lay untouched for several centuries until they were found by chance a few years before 1914. The attention and interest of archaeologists was aroused, but then the Great War came, and nothing was done. Not until 1928 was it possible for the Svenska Kungl. Vitterhetsakademien (the Swedish Royal Society), in co-operation with the Danish National Museum of Copenhagen, to begin the important excavations which have now been completed.

What was found may be divided into two groups—first, armour, pieces of arms, and tools; and secondly, the remains of the slain warriors. The bones afford much information as to the use of arms in that distant time. The examples of armour found at Visby have a special claim on our attention. Before the excavations there, only one sort of plate armour was known dating from the late Middle Ages, the so-called Küssnach armour from Southern Germany (now at the Landesmuseum at Zürich), the reconstruction of which was somewhat doubtful. The finding of the Visby plate-armour is of so much greater importance since we can see not only exactly what it was like, but also how it was worn. The skeletons were found encased in their armour and lying in the same position as when they were buried 600 years ago.

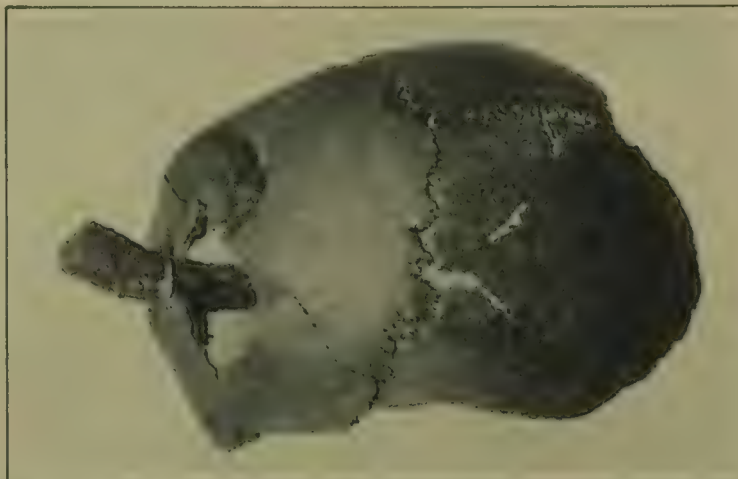


FIG. 4. THE DEADLIEST TYPE OF WEAPON USED AT VISBY: AN IRON ARROW-TIP STILL STUCK IN PART OF A SKULL—SHOWING ALSO (ACROSS THE CRACK JUST TO THE RIGHT) A SMALL MARK OF A SWORD-STROKE.

Photographs by Mr. Azelius, Official Photographer of the Visby Expedition.

only three examples were discovered, all different, and representing various stages of development that resulted in the tournament gauntlet of the Renaissance. The Visby gauntlets afford excellent



FIG. 3. TWO "LUCKY" HORSE-SHOES (ORIGINALLY TIED TOGETHER AND ATTACHED TO THE DEAD MAN'S COAT), FOUND WITH A SKELETON ON THE FIELD OF BATTLE: AN AMULET THAT FAILED.

every part of the skeleton (e.g., Fig. 4). The swords have also left numerous and deep marks on practically every part of the body. Most frequent are strokes on the legs and head, in the last case often with the result that an ear was cut off. Besides a great number of articles such as spurs, keys, coins, buckles, and so on, two more finds deserve mention. One is a purse containing 383 coins (Fig. 2), of which about one-third are Danish and the rest Swedish silver bracteates. This purse must have belonged to a Danish warrior, for the Danish money of that time was so bad that it was not current in other countries. The large amount of Swedish money is easily accounted for. The owner may have got it, *per fas et nefas* (but probably the latter), during the march from the landing-place to Visby.

Another interesting find was that of the two horse-shoes (Fig. 3), which, from their position, must have been tied together when they were flung into the grave. It is probable that they had been worn by one of the warriors as an amulet fastened to the dress, but evidently they were not potent enough to save the owner's life. The survivors erected a Gothlandic cross of limestone on which they carved a Latin inscription, saying: "In the Year of Grace 1361, on the Tuesday after Saint James's Day, the Gothlanders were overcome by the Danes before the gates of Visby. Here they are buried. Pray for them."



FOURTEENTH-CENTURY ARMOUR FOUND  
ON SLAIN WEARERS: THE VISBY DEAD.

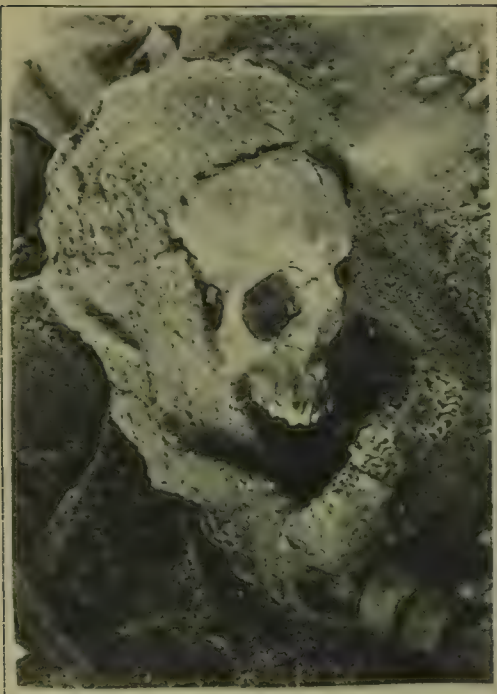


FIG. 5. THE SKULL OF A DEAD WARRIOR AS FOUND, ENCASED IN A HOOD OF CHAIN-MAIL, SHOWING (ON THE RIGHT) INTERWOVEN COPPER RINGS.

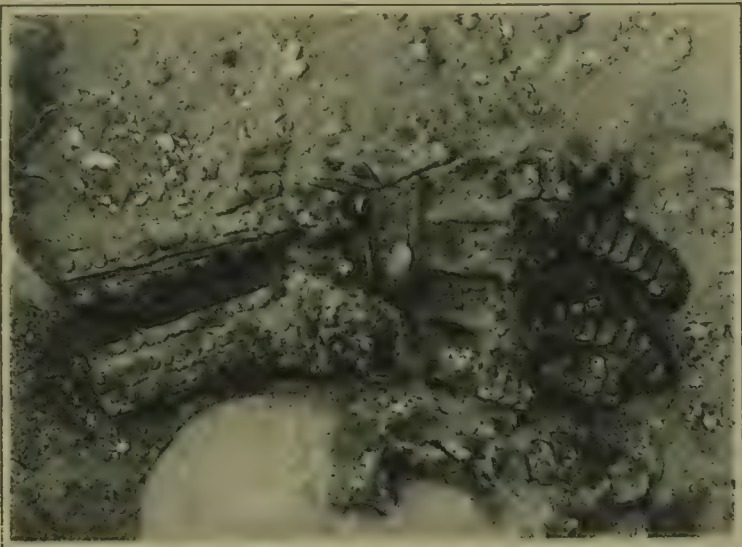


FIG. 6. A GAUNTLET CONSISTING OF NO FEWER THAN 106 SMALL IRON PLATES: EVIDENCE OF THE HIGH SKILL ATTAINED BY ARMOURERS IN THE LATE MIDDLE AGES.



FIG. 7. ANOTHER OF THE FIFTY CHAIN-MAIL HOODS FOUND: AN EXAMPLE SHOWING HOW CLOSELY THEY FITTED THE SKULL.



FIG. 8. ONE OF THE TWO MAIN TYPES OF ARMOUR AT VISBY: THE FRONT, WITH ONE ROW OF VERTICAL PLATES ABOVE THREE BELT-LIKE HORIZONTAL PLATES—(ON RIGHT) VERTICAL PLATES FROM THE BACK.

THE discovery of the remains of a large number of Scandinavian warriors, buried in their armour where they fell, on the battlefield at Visby, Gothland, in 1361, throws a flood of fresh light on the methods of mediæval warfare. Previously, says the writer of the article on the opposite page, there was known only one type of plate-armour dating from the late Middle Ages—the so-called Kùsnach armour from southern Germany, as exhibited in the Landesmuseum at Zurich, and some doubt exists as to the accuracy of its reconstruction. The great importance of the Visby discovery, as Mr. Arne Hoff points out, is that it shows not only the appearance and structure of the armour, but the way in which it was worn and attached to the body. Ten or twelve complete suits of armour were found, encasing the skeletons of their dead wearers, besides numerous fragments. These suits displayed many minor variations, but were found, on closer inspection, to represent two main types. One, illustrated in Fig. 11 above, [Continued below.]

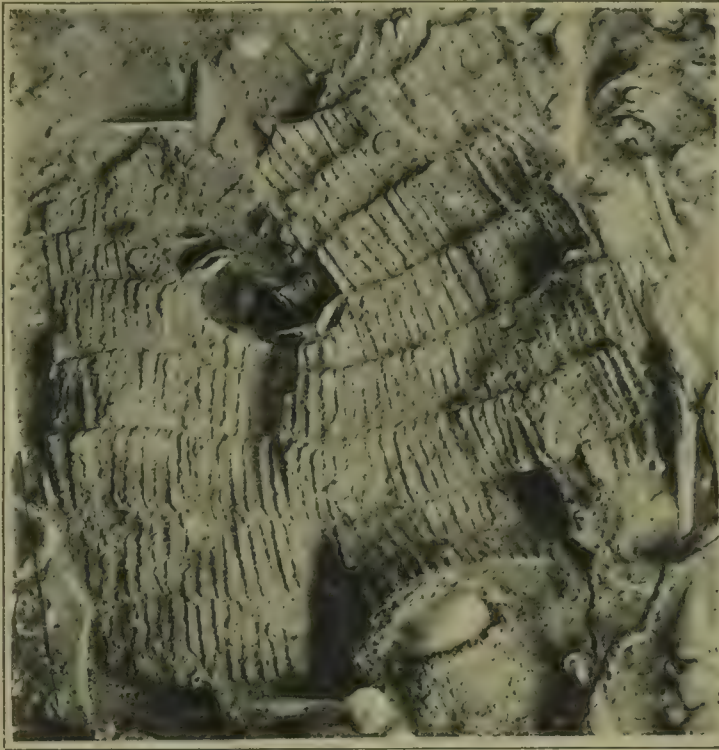


FIG. 9. A PROTOTYPE OF THE "BRIGANTINE" ARMOUR COMMON IN THE FIFTEENTH CENTURY: A SLEEVELESS COAT MADE OF OVER 450 SMALL PLATES, TO FASTEN IN FRONT WITH SEVEN OR EIGHT IRON BUCKLES—SHOWING (CENTRE) THE LEFT ARM-HOLE.



FIG. 10. THE BACK OF A SUIT OF PLATE-ARMOUR ON A PRONE SKELETON: A VIEW SHOWING THE HEAD TO THE RIGHT AND THE LEGS TO THE LEFT, WITH A PIECE OF THE PELVIS AND UPPER PART OF THE THIGH-BONE (TOP LEFT).



FIG. 11. THE OTHER MAIN TYPE OF VISBY ARMOUR: A SUIT OF MODERATE-SIZED PLATES (WITH NAIL-HEADS) ON A RECUMBENT SKELETON—SHOWING PELVIS AND THIGH-BONES (LEFT) TWISTED BACK.

[Continued.] consists of six or eight horizontal rows of vertical rectangular plates, of moderate size, with large nail-heads on almost all of them. Originally, only these nail-heads were visible outside the cloth or leather cover of the armour. The other principal type is that shown above in Fig. 8. It consisted of one row of larger vertical plates, with apertures for the head and arms, and, below this row, three large belt-like horizontal plates. No helmets were found in the graves, as they had doubtless been removed before the bodies were buried, but there were about fifty skulls encased in hoods of chain-mail. On page 520 of this number will be found a photograph of Visby as it appears today.

PHOTOGRAPHS BY MR. AZELIUS, OFFICIAL PHOTOGRAPHER OF THE EXPEDITION TO VISBY. (SEE ARTICLE OPPOSITE.)



# SWEDEN FROM THE AIR: VIEWS THE EARTHBOUND DO NOT SEE.

PHOTOGRAPHS BY AERO MATERIEL A.B. SUPPLIED BY AEROFILMS, LTD.



THE WATERWAY WHICH LINKS GÖTEBURG AND STOCKHOLM: AN AERIAL VIEW OF THE SEVEN LOCKS, WHERE THE EASTERN GÖTA CANAL DROPS INTO LAKE ROXEN AT BERG.



THE BURIAL-PLACE OF AN IRON AGE SEA-KING: A FUNERAL MONUMENT IN THE SHAPE OF A SHIP OUTLINED IN WHITE STONES AT KÅSEBERGA, IN SCANIA.



SWEDEN'S ANCIENT CAPITAL, AND HER OLDEST UNIVERSITY TOWN: UPSALA; SHOWING THE CATHEDRAL (CENTRE); GUSTAVUS VASA'S UNFINISHED CASTLE (RIGHT BACKGROUND); AND PART OF THE UNIVERSITY (RIGHT CENTRE).



A SWEDISH ROYAL "COWES": SANDHAMN—A FAVOURED RESORT OF THE STOCKHOLDERS IN THE STOCKHOLM ARCHIPELAGO; AND THE HEADQUARTERS OF THE ROYAL SWEDISH YACHT CLUB.



LANDSKRONA, A SIXTEENTH-CENTURY FORTRESS IN SCANIA: A DEFENSIVE WORK THAT COMPRISED FOUR STOUT ROUND TOWERS AND FOUR BASTIONS PROTECTED BY A DOUBLE MOAT.



THE WALLED TOWN NEAR WHOSE GATES A GREAT QUANTITY OF MEDIÆVAL ARMOUR (ILLUSTRATED ON PAGES 518 AND 519) WAS FOUND, ON THE SITE OF A BATTLEFIELD: VISBY, ON THE ISLAND OF GÖTLAND.

Sweden is essentially a country to visit; but—need it be said?—it is very far from being a tourist resort and nothing else. It has many claims to fame; and it has given Europe some notable heroes. From the days of the Viking Berserkers to those of Andrée and his companions, and beyond, there have been Swedish adventurers and explorers ready to die if need be so long as their deeds should live. Paradoxically enough, Voltaire, cynic and rationalist, found the most quixotic of them all—King Charles XII.—worthy of study and of a biography. It was King Gustavus Adolphus who first ensured the greatness of Upsala University, by endowing it with the whole of his royal personal property. As Trondhjem is in Norway, so Upsala is the historical centre in Sweden, and in the earlier years it was the great stronghold of paganism.—The Göta Canal cuts through the heart of Gotland, linking up Stockholm with Göteborg, by way of Lake Wettern. The canal runs through some magnificent scenery,

and there is plenty of time for travellers to get off the steamer and visit neighbouring spots of interest—some of the systems of locks taking two hours to negotiate.—Lastly, Visby retains its circuit of mediæval walls more complete than those of Nuremberg, and, though these walls are less interesting than those of Carcassonne, they show less of the touch of the hands of the nineteenth-century restorers. Visby was attacked, in 1361, by Valdemar III. of Denmark, who won a sanguinary victory outside the gates of the town. Relics of this battle, in the shape of numerous pieces of mediæval armour, have of late years been excavated outside Visby, and are illustrated on pages 518 and 519 of this number.



# "THE VENICE OF THE NORTH": AIR-PHOTOGRAPHS OF STOCKHOLM.

PHOTOGRAPHS BY AERO MATERIEL A.B. SUPPLIED BY AEROFILMS, LTD.



THE OPEN-AIR MUSEUM ON DJURGÅRDEN ISLAND, STOCKHOLM'S "INSULAR BOIS DE BOULOGNE": SKANSEN—A HILLSIDE GARDEN WHICH EPITOMISES EVERY ASPECT OF PAST AND PRESENT SWEDISH NATIONAL LIFE IN REPLICAS AND RECONSTRUCTIONS OF COUNTRY CHURCHES, FARMHOUSES, WINDMILLS, AND SO FORTH.



STOCKHOLM'S INTIMATE COMPACTNESS: A VIEW SOUTH-EASTWARDS OVER THE CITY; WITH WAR-SHIPS MOORED OFF THE ISLAND OF SKEPPSHOLMEN OPPOSITE STRANDVÄGEN, STOCKHOLM'S EQUIVALENT OF THE VENETIAN "RIVA" AND HER FASHIONABLE PROMENADE; AND DJURGÅRDEN (LEFT BACKGROUND), HER PRINCIPAL PLEASURE-GROUND.

**S**TADEN, the ancient part of Stockholm, the "city between the bridges," still bears the magnificent baroque Royal Palace; the Storkyrkan, or great church; and the seventeenth-century Riddarhuset, or House of Nobles. On the little neighbouring island of Riddarholmen stands the famous old Riddarholmskyrkan, with its spire of iron tracery. Following up our conception of Stockholm as the "Venice of the North" we find her "riva" in the "Strandvägen," the city's principal promenade, like the *Riva degli Schiavoni* at Venice, looking over deep water on which war-ships, yachts, and merchant vessels ride at anchor, and, also like the *Riva* at Venice, boasting

*(Continued opposite.)*



THE CITY BUILT IN AN ARCHIPELAGO OF PICTURESQUE, TREE-CLAD GRANITE ISLANDS: STOCKHOLM VIEWED FROM A HEIGHT OF 3000 METRES—SHOWING (IN THE CENTRE BACKGROUND) THE FAN-SHAPED ISLAND OF THE OLD "CITY BETWEEN THE BRIDGES."

*(Continued.)* some of the city's luxurious and most important hotels. Strandvägen lies to the east of Staden and the parts of the city on the north of Lake Mälaren, and leads to Djurgården—literally, "the wild animals' garden"—actually not a "Zoo," but a sort of insular Bois de Boulogne—a beautiful park laid out by Gustavus III., with charming drives and walks, and studded with delightful villas. Here is the Skansen Museum—a hill-side garden of some seventy acres, constituting an open-air museum which illustrates almost every aspect of Swedish life both past and present—with reconstructions of all the types of buildings found in Sweden's rural districts.



AN AIR-PHOTOGRAPH OF RIDDARHOLMEN ("ISLAND OF THE NOBLES"): A VIEW SHOWING THE IRON TRACERY SPIRE OF THE RIDDARHOLMSKYRKAN; AND (BEHIND, RIGHT CENTRE) THE ROYAL PALACE IN THE OLD CITY.



THE ROYAL PALACE IN STADEN—THE OLD "CITY BETWEEN THE BRIDGES" AT STOCKHOLM: A VIEW INCLUDING ALSO THE PARLIAMENT HOUSE AND THE STATE BANK, ON AN ISLAND IN THE NORRSTRÖM RIVER (BEHIND THE PALACE).

Interest in things Swedish has been re-aroused in London by the opening of the Swedish Exhibition of Industrial Art. The fine series of aerial photographs reproduced here gives a vivid impression of the charm of Sweden's capital, a city built on islands, among rocky, wooded hills, and surrounded by islands and

water in almost every direction—the "Venice of the North." While most of the cities of Europe have wholly transformed the plot of earth on which they stand (often in a disagreeable way), Stockholm may be said to be still wrestling with its picturesque environment, the placid lakes, the granite islands among which it is built.



## ART IN EVERYDAY LIFE: SWEDEN'S MODERN CRAFTSMANSHIP.



A DONBONNIERE IN PEWTER AND BRASS; DESIGNED BY P. G. BERGMAN FOR HERMAN BERGMANS KONSTGJUTERI.

Swedish pewter has undergone a renaissance in the last decade, and has aroused very considerable interest in its home country and abroad.



SILVER VASES; DESIGNED BY KARL NORBERG FOR C. G. HALLBERGS.

The revival of Swedish silver-work, it is noted, is not so much a result of the labours of artists employed exclusively as designers as it is of the taste and craftsmanship of talented silversmiths engaged in their own *ateliers* or at large establishments.



A SILVER CUP FOR GRAPEFRUIT OR ICES; DESIGNED BY SVEN ERIK SKAWONIUS AND EXECUTED BY JURGEN JENSEN FOR NORDISKA.



A SILVER BOWL; DESIGNED BY KARL WOJTECH AND TO BE SEEN IN THE EXHIBITION.



A SILVER BOWL; DESIGNED BY ERIK FLEMING FOR BORGILA.



A PEWTER AND BRASS BOWL; DESIGNED BY OLOF HULT FOR HERMAN BERGMANS KONSTGJUTERI.



AN ORREFORS GLASS; DESIGNED BY SIMON GATE FOR ORREFORS BRUKS.

Most of the examples of Swedish industrial art which are here illustrated are to be seen, with many others of their kindred, at the Exhibition which is being held at Dorland House, in Lower Regent Street. This Exhibition in London, it should be added, marks the realisation of a project which dates from nearly ten years ago; and it is interesting to note, in the Introduction to the Catalogue: "We consider it as a special honour to have had the opportunity of arranging this Exhibition in the country where worked William Morris and John Ruskin, to whom we owe a great debt of gratitude." At the same time, we may quote, as a further instructive comment: "The progress of Swedish industrial art since 1914 is evidenced by the great Exhibitions which have been held during the intervening period. . . . At the last great display of Swedish industrial arts at the Stockholm Exhibition of 1930, Dr. Gregor Paulsson, Director of Svenska Slöjdföreningen and Secretary-General



GLASS DESIGNED BY THE SWEDISH ARTIST, ELIS BERGH, FOR KOSTA.



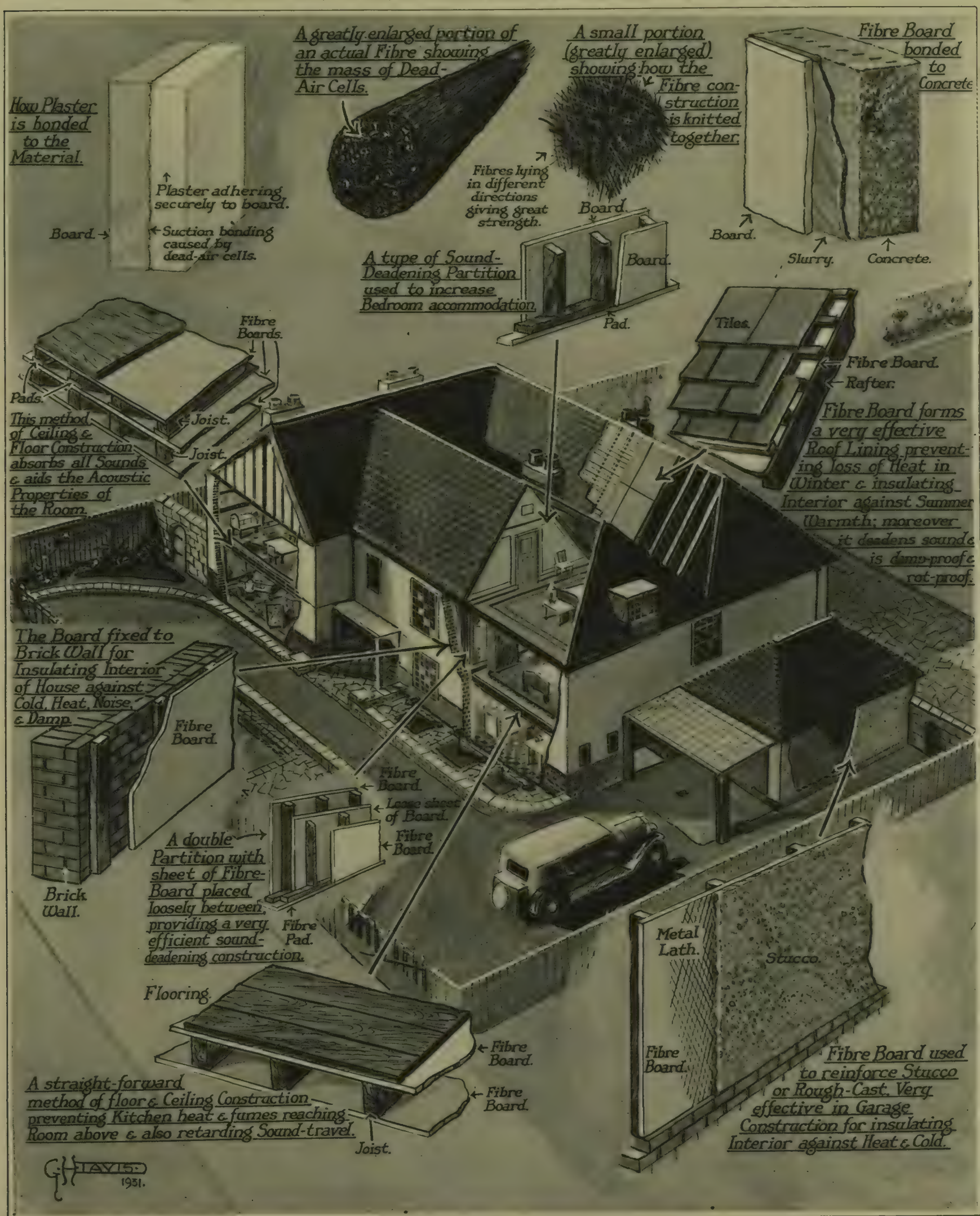
A GLASS BON-BON CONTAINER; DESIGNED BY MRS. GERDA STRÖMBERG FOR EDA.

of the Stockholm Exhibition, announced a more definite policy of creating utility articles, the cheaper staple articles, which, in contrast to luxury articles, would be available for a larger and wider public. The result did not quite come up to expectations, but a number of objects were produced, in glass, ceramic, and furniture, which combined cheapness with good modern design. . . . Two vigorous trends could now be seen in Swedish industrial art, which to some extent were in opposition to each other—one more traditional, emphasising the handwork and following the lines first laid down. . . . The other a more modern style related to functionalism, which concerned itself chiefly in the creation of quite new and good designs suitable for mass-production and intended for a wider public. Which of these two movements will ultimately determine the development of home-craft it is at present difficult to say, but it is certain that each will have a large following."



# HOMES "PROOF" AGAINST COLD, HEAT, OR NOISE: VIRTUES OF INSULATION.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION SUPPLIED BY MESSRS. TREETEX, AUSTRALIA HOUSE, STRAND, W.C.2.



## INSULATING MATERIAL THAT CONTROLS TEMPERATURE AND PREVENTS TRANSMISSION OF SOUND: SWEDISH FIBRE BOARD—ITS COMPOSITION AND ITS USES IN DOMESTIC ARCHITECTURE.

To have a house that is easily and economically kept warm in winter and cool in summer is the ideal of every house-owner, and this ideal is being rendered possible to-day by the increased use of insulating board, of which that known as "Treetex" is an excellent example. This type of board is made from timber fibre, very rich in dead-air cells, which cannot be rendered ineffective by pressure. The boards are made of fibres, knitted together and immensely strong, and, being virtually filled with dead air, form a really wonderful insulating material. Besides keeping-in heat in winter and keeping it out in summer, they make the whole house immune from exterior noise. This type of fibre board insulates one

room from another, so that musical instruments can be loudly played in a room below that in which children are asleep. Moreover, walls and ceiling covered with this material in a kitchen prevent heat and the fumes of cooking spreading to rooms around, and, owing to the nature of the substance, render the kitchen free from condensation. The material is cheap to buy and easy to fix, is insect- and rot-proof, and suitable for any form of artistic interior decoration. It can also be used for exterior work, bonded to plaster and cement, and covered with stucco or roughcast. It is an ideal building material wherever it is required to deaden sound, maintain a constant temperature, and correct acoustical defects.



## A PAGE FOR COLLECTORS.

"MODERN SWEDISH DECORATIVE ART."\*

Reviewed by FRANK DAVIS.

The Swedish manufacturer really has made up his mind that artists have an economic, as distinct from a luxury, value, and that the designing of a candlestick or a spoon or a cup is not a matter for the office-boy, and that there is no reason why thousands of everyday articles should not have a quality which is something different from a mere copy of the past. This is not the mere bleating of a fanatic, but sound business, as witness the case of the Orrefors glass factory. Rather more than ten years ago

this concern was making inkpots and window-panes. It was acquired by a keen man of business who was not content to run it on the old lines. Instead of keeping in the traditional grooves, he invited two well-known artists, Simon Gate and Edward Hald, to join him, and the result has been a very substantial artistic and commercial success, for Orrefors glass is known and admired the world over. English taste will probably prefer those pieces which depend for their effect upon pure form and the natural beauty of the

metal, rather than the many examples of fine engraving, the most notable of which is a celestial globe marvellously decorated with the signs of the Zodiac; but there is no denying the quality of Swedish glass as a whole. Nor is anyone likely to withhold the fullest admiration from the several wrought-iron gates and balustrades. The silver is superb—sometimes there are traces of a rococo formlessness about it, but in the main it has a very special stark simplicity and balance which are genuinely impressive. Many of our own attempts at the mass-production of pewter objects are so far banal, or else "arty and crafty" in a feebly self-conscious way: here again the Swedes have harnessed art to the chariot of industry with the happiest results. Lest I seem to overpraise all other countries but my own, let it be put on record that we have various potteries that can and do produce as good faience as anything abroad, and that there are to be seen silver table-sets in London of English manufacture which are both original and comely. At the same time, I don't think we could put up so varied a show as is illustrated in this book. Sweden appears to possess a standard of taste which intuitively dislikes anything shoddy, and, if one can judge from these illustrations, an insistent demand has produced an adequate supply of business brains and artistic ability. It is difficult to overpraise the several photographs of architectural details of the Town Hall, Stockholm, and he will be a difficult person who fails to find something of real interest and beauty in the many sitting-rooms and libraries decorated in a manner that is at once restful and efficient; but I doubt whether the extreme fondness of the makers for intarsia furniture will evoke much response in England. But it is all very amusing, and springs from a genuine hatred of the dull and stereotyped. The textiles are exceedingly jolly, and are based in the main upon a very old tradition—a tradition of work in the long winter evenings—and even machine-made goods have lately come into line, and have benefited from the collaboration of genuine artists.

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FINE SWEDISH CRAFTSMANSHIP:  
A SUGAR-SPOON AND A SPOON DESIGNED  
AND MADE BY THE ARTIST GEORG  
JENSEN FOR THE NORDISKA KOMPANIET.



HOW SUCH OBJECTS AS THE CELESTIAL GLOBE ILLUSTRATED ON THIS PAGE ARE ENGRAVED: THE CRAFTSMAN AT WORK CUTTING THE DESIGN ON THE GLASS WITH A REVOLVING COPPER DISC AGAINST WHICH HE HOLDS THE PIECE HE IS ORNAMENTING.

bound; it contains 353 illustrations and eight colour-plates; and it is in itself no mean advertisement for the Swedish block-makers and printers who are responsible for its production. It also contains a preface of commendable brevity and no little wisdom. As a record of the progress made by the various branches of Swedish industry to which art is applicable, it is of the deepest interest: read after a visit to the exhibition, it is doubly stimulating.

We English approach the subject of "industrial art" with great caution. We are inclined to think that industry is one thing and art another. The manufacturer of imitation Jacobean mantelpieces, whether made of original worm-eaten wood or no, can come home with a good conscience, sit down to dinner at an imitation Elizabethan table on an imitation Chippendale chair, using electro-plated knives and forks of imitation Regency pattern, and gaze at an engraving of "The Soul's Awakening." When to the suspect word "art" the deadly "and craft" is added, we have every reason to think of flight, for the arty and crafty kind of people in this country are too often incompetent as artists and second-rate as craftsmen, and the louder they bemoan the industrial revolution that made the machine into a god, the more we can be certain that their own ability is unfit to cope with it.

They are also, in the main, irritatingly unbusiness-like—which brings me to what seems to be the main lesson of this book and the exhibition it illustrates so well. I think it not unfair to say that, with us, many business men are inclined to look down upon the genuine artist, and the genuine artist is not disposed to work in close co-operation with such business men. There are notable exceptions, of course, but in the main the two types are at daggers drawn—while the general public just buys what it has been accustomed to buy without bothering itself in the least about fine form or original design. Yet even with us a taste for something more than the merely imitative is gradually forming, and neither the ordinary member of the public nor the manufacturer, nor the artist, can fail to find something to stimulate him in these pages.



A GEM OF THE EXHIBITION OF SWEDISH INDUSTRIAL ART: A CELESTIAL GLOBE OF ENGRAVED GLASS; DESIGNED BY EDWARD HALD FOR THE FIRM OF ORREFORS, WHICH ONLY TEN YEARS AGO CONFINED ITSELF TO THE MANUFACTURE OF INKPOTS AND WINDOW-PANES.

It will be recalled that we illustrated this globe in our last issue by means of a photograph showing it as it is placed in the Swedish Exhibition, and in company with Mr. Edward Hald, the Swedish artist who is responsible for the fine design upon it. Such has been the interest shown in it that we make no excuse for returning to the subject and issuing this studio-picture.

\* "Modern Swedish Decorative Art." By N. G. Wollin. (The Architectural Press, Ltd.; 42s.)





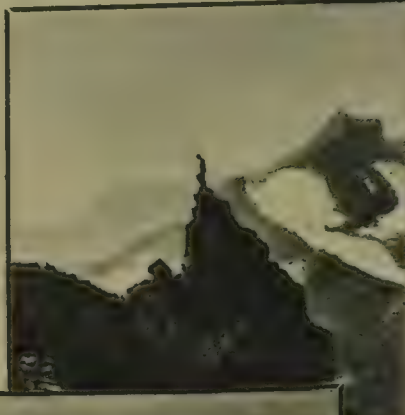
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THE Offices of the Swedish Match Company in Stockholm contain many examples of modern Swedish Art. The Swedish artists and craftsmen who have contributed to its adornment include Carl Milles, Isaac Grünewald, Carl Malmsten, Ewald Dahlskog, Robert Hult, Alfred Munthe, and Mrs. Elsa Gullberg.

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## WANDERINGS AMONGST LAPPS AND REINDEER.

By INGA NORBERG.

TO find in the wilds of Lapland, many miles beyond the Polar Circle and about sixty miles from the nearest railway station, an hotel with central heating and electric light is only what you might expect in an up-to-date country like Sweden. Lapland in the summer is magnificent; the solemn moving of the midnight sun along the snow-capped mountain ranges a spectacle never to be forgotten. A mysterious twilight takes the place of night and envelops nature with a soft haze. Lapland has this in common with England: that, having once been there, you always long to come again. Here all littleness disappears; the sober colours of the immediate surroundings are merged in the distant ones.

Lapland is an ideal country for mountaineering, and I speak from experience. Everywhere are log cabins, and for a shilling or so you get a night's accommodation. From Suorva I went across Mount Kebnekaise, the highest mountain in Lapland (2123 metres), to Abisko, a fashionable tourist station, six days' march farther north. The road was marked all the



A NEW FIELD FOR EXPLORATION BY BRITISH FISHERMEN, ARTISTS, AND TOURISTS: TYPICAL SWEDISH WATERS ABUNDING WITH VARIED KINDS OF FISH AND OF GREAT NATURAL BEAUTY.

way, and there were huts in which to spend the nights, but I would advise a Lapp guide. You can get one very cheap up there. The Lapps are a curious people, reminding one of North-Asiatic tribes. They are short in stature, very dark, with straight black hair and rather a sly look about them, though they are most honest and kind, and possess a great sense of humour.

There are ptarmigans, capercaillies, and other game in plenty; also elks. I had good fishing at Suorva, catching some very fine salmon trout, which, like white-fish, char, and grayling, are plentiful in the rivers and lakes, and even in many of the thousands of tarns, that look like sapphires let into the mountains. Perch, pike, and turbot are occasionally to be found above the timber line, though as a rule they keep in the lower regions. I never had to pay for any fishing rights, and I was told that anybody bringing his own fishing tackle may use it. In Jämtland, one of the most beautiful provinces in Sweden, only a day's journey north from Stockholm, I also had some splendid fishing.

Only a few hours' journey from Stockholm is Dalecarlia, a province famed for its beautiful nature and teeming with historical associations. I also discovered that Dalecarlia possesses great possibilities for a tramping



WHERE "A MYSTERIOUS TWILIGHT TAKES THE PLACE OF NIGHT AND ENVELOPS NATURE WITH A SOFT HAZE": THE MIDNIGHT SUN IN LAPLAND.

tour. Here, as everywhere else in Sweden, the hospitality of the inhabitants is almost unbelievable. Every soul seems to understand English, and you always meet with a hearty welcome and a good feed, people looking positively hurt if you propose paying for a meal. I always wear the same clothes for tramping in Sweden as I would in England. Coat and breeches of wind-proof material are essential. Few people realise that in the Baltic there is a large Swedish island, Gotland, with an old Hanseatic town, Visby, that can boast some of the most marvellous ruins in the world, now overgrown with roses, imparting to the place an atmosphere of tradition-steeped romance. Gotland provides an unequalled exploring field for the geologist as well as the archæologist. Returning to England, I travelled to Göteborg (Gothenburg) from Stockholm by the Göta Kanal, a river and lake route, 240 miles in length, of which 56 miles are artificial canals with about 70 locks. We passed through Vänern, the next largest lake in Europe, and also Vättern, a large lake with such clear water that you can see the bottom at a depth of 65 ft. I just want to add a warning: Don't go to Lapland before the middle of July, unless you are immune against gnats. Jämtland is the place for the early summer!



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in

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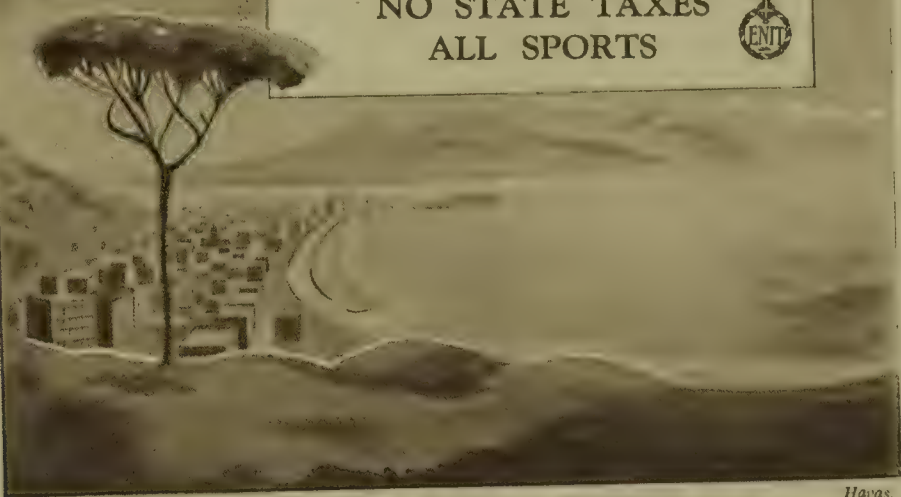


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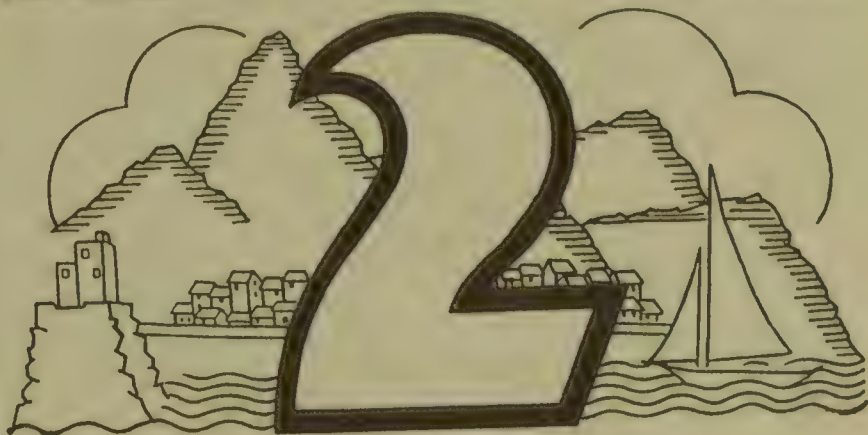
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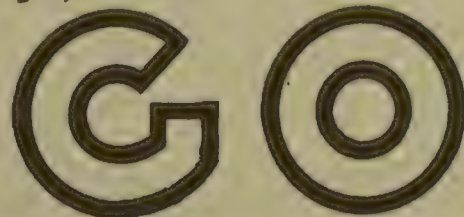
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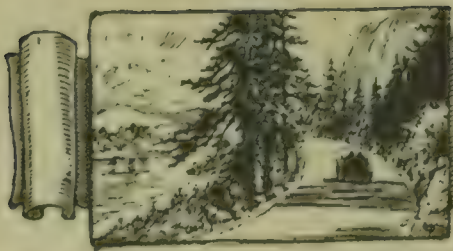


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At Easter, if the weather smiles  
And skies are blue,  
They'll cover many hundred miles,  
The car and you.

SPRING has officially arrived and the Easter holidays will soon be here, so the doggerel rhyme above will be, I hope, appropriate to many thousands of motor-car owners. But before setting

by them in conjunction with the British Goodrich Rubber Co., Ltd., upon the results of which both concerns have every reason to congratulate themselves. Not only is the latest tread silent and of demonstrably marked road-holding quality, but the mileages obtained from it are quite extraordinary, namely, about 14,000 for the back covers and about 18,000 for the front. When it is realised that, when fully opened, the Bentley engine delivers approximately 250 brake horse power, this tyre-durability will be justly regarded as very much out of the ordinary.

#### Crossley Motors: Four Models

Comfort in motor travelling depends largely on wheelbase and suspension. That has always been realised by Crossley Motors, Ltd., so their four present models carry out these two essential qualities in their carriages. The six-cylinder "Silver Crossley," rated at 15.7 h.p., is truly a full-sized comfort-giving carriage, as it has a long wheelbase and good springs. Also the acceleration of the engine is excellent, both as a saloon *de luxe* or in sportsman's coupé style of coachwork. In its "two-litre" sports tourer, the Crossley firm offer the public a car with a genuine 75 miles an hour maximum speed. Of course,

air to suit individual requirements. Comfort is well served to the users of Austin cars, as there are few makers who can give such a wide choice of styles, powers, and prices as this firm. There are five models to choose from, and each of them has half-a-dozen body-styles, so that the range is wide indeed. I have been faithful to the Austin "Twenty" ever since it made its appearance in 1919. Then it had four cylinders. Now it has six, but the car has always kept its solid, comfortable feeling of safety to its users. Naturally, the Austin 20-h.p. six-cylinder of to-day is an improved car as compared with the 1919 model. It is one of the best values on the motor-market at its price of £525 and £530 for its closed carriages. The 16-h.p. Austin is another of the most popular six-cylinder models on the road. The saloons cost £335, and can travel at 55 miles an hour without any fuss from the engine. I had a short run in the new "Twelve-Six" Austin, and was astonished at its comfort for a small car, as well as its nippiness on the road. This has great powers of acceleration, and is very well equipped. The saloon costs £198. Then there is that old friend, the 12-h.p. four-cylinder Austin, costing £229 for the saloon models. That still maintains its popularity for dependability and economical upkeep, notwithstanding the craze for six-cylinders.

Visitors to the show-rooms of motor-dealers selling good-class cars will find that a large number of the models of various makes displayed are fitted with the new rear seat Leveroll adjustment. It is very seldom that the back squab of any seat in a car fits nicely into one's figure. Often the curve of that portion of the seat is so set as to throw the waist of the passenger too far forward, leaving no support



"UNDER THE SPREADING CHESTNUT TREE"—: THREE 1931 MODEL STANDARDS IN A TRANQUIL VILLAGE SETTING IN GLOUCESTERSHIRE.

out on any lengthy tour it is wise to pay attention to the car itself, even if the motor is running seemingly in good order. Top-up the batteries, for instance, as no doubt they have had considerable use during the longer and darker days that are now past. Clean up the oil and petrol filters, and the air screen as well. One often finds all sorts of impurities, from water to flies, in these three fittings. Perhaps a fresh dose of oil to rear-axle, gear-box, and engine-sump would be beneficial. These items, however, are not so easily missed by owners or mechanics, so I hesitate about including them in a mere "run over" of the car before a holiday jaunt as things which might be forgotten.

Ignition troubles do not seem to lessen very much, according to the R.A.C. scouts who tend to motorists' cars when they break down on the road. So it would seem well to clean the plugs and adjust the points. Also inspect the "make-and-break" mechanism, as pitted points give trouble. Lucky are the motorists owning cars with central-lubrication systems: one shot with the plunger, and all the little oiling points difficult to get at are lubricated without trouble. Those who are not so fortunate must pay due attention to theirs with the "gun."

#### Bentley Motors Improvements.

It is only comparatively recently that some of the minor tyre problems of years gone by have become major problems. The modern tread, for example, has not only to be of an intensely road-gripping character, but it has also to be quiet in action, otherwise it will tend to be the noisiest thing about the car. Generally, the better it is as a non-skid, the louder will it "talk." So much so is this the case that some tyre contractors make a special tread for use upon cars in which this noise can become objectionably prominent. In their latest introduction, the eight-litre model, Bentley Motors, Ltd. have a car which, whilst extremely fast—in its normal form it can do well over 100 m.p.h.—is also notably quiet, and accordingly the tyre question has demanded very serious consideration. A long series of the most careful experiments has been carried out

if you want a large-designed carriage, there is the Crossley "Super Six" 20.9-h.p. limousine or landaulette, capable of 65 miles an hour with its seven passengers. I can thoroughly recommend the "Golden Crossley," the standard model, on a shorter wheelbase of the "Super Six" with its 20.9-h.p. six-cylinder engine. It is very economical to run, with a consumption of 20 miles to the gallon of petrol, easy on tyres, and an excellent turn of speed of 65 to 67 m.p.h. without the least feeling of really fast road-work conveyed to the passengers. Prices range from £495 to £875, according to the model and style of coachwork.

#### Austin Cars: Wide Choice.

While on the comfort of cars, let me remind my readers that pneumatic upholstery must be inflated to suit exactly the weight of the traveller sitting on it. Too high pressure increases the bouncing effect, while too little results in discomfort. One has to blow them up and then let out enough



SHOWING ITS DISTINGUISHING CORONET: THE 25-H.P. SIX-CYLINDER SUNBEAM, WITH ENCLOSED LIMOUSINE BODY, SUPPLIED FOR USE BY THE EARL OF BESSBOROUGH AS GOVERNOR-GENERAL OF CANADA—HIS LORDSHIP ABOUT TO ENTER IT.

for the shoulders and the head waggling in the air unrested. With Leveroll "duplex" tilting mechanism giving adjustment to the rear squab, while the Leveroll adjustment gives the desired leg-room for the driver, one is saved a lot of unnecessary strain and discomfort often experienced in unadjustable seats. In the Leveroll system developed by A. W. Chapman, Ltd., Hurlingham, London, S.W.6., every individual using the car either for driving or riding in, can be made as comfortable as if he or she were measured for the seat. The movement for adjustment is the mere pressure of one finger on a catch, and then the adjusting of the seat-angle and the rake of the squab to give proper support to the thighs and back of the seat-user. Cars that are not fitted with an adjustable squab-seat can easily have these Leveroll fittings placed on them.

#### Armstrong-Siddeley Gear-Box Success.

The present generation of motorists will look back in years to come and congratulate themselves that they were owners of Armstrong-Siddeley cars, because this make first instituted the practical no-trouble gear-box. I have been driving one of these Armstrong-Siddeley saloons for a couple of months in the endeavour to find any fault with the pre-selective gear-box fitted on these models. In my opinion it is an unqualified success. One

[Continued overleaf.]



IN A VERNAL SETTING: A SINGER "SIX"—EQUALLY WELL SUITED FOR RUSTIC AND SPORTING PURSUITS OR FOR SMART TOWN USE.



A S · D E P E N D A B L E · A S · A N · A U S T I N



THE SIXTEEN BEACONSFIELD FABRIC SALOON

## “The most dependable car I have ever driven during twenty years of motoring”

*The Beaconsfield Fabric Saloon (as Illustrated)*

**£335**

(At Works)

*Upholstered in leather, furniture hide or moquette. Equipment includes: Triplex glass, chromium finish, Dunlop tyres. Salisbury Fabric Saloon (6 window) £335. Burnham Coachbuilt Saloon £335. New Open Road Tourer £310. Harrow 2-Seater £310. Sunshine Roof £10 extra.*

READ THE AUSTIN MAGAZINE: 4d. every month

**\*Owner Report No. 335; Austin Sixteen; Registration No. XV 1327.** You may buy a more spectacular car—you may buy a bigger car

... you may buy a more expensive car. But no matter *what* you buy, or what you pay, you cannot buy a more downright dependable car than an Austin Sixteen.

Just what Austin dependability actually means is shown by reports from owners, of which the following is typical of hundreds received:—

Purchased in 1928, the car, an Austin Sixteen, covered 26,000 miles during the first year alone, including a 2,000 mile tour on the continent through Germany and France.

No trouble was experienced, the engine

was not decarbonised during this period,† yet there was no loss of power nor increase in petrol consumption.

The owner states “I have had many cars during my twenty years of motoring, *but your make is the most dependable I have ever driven.*”

*This is what is meant by Austin dependability!*

What satisfaction this owner has enjoyed—you, too, can obtain if you buy an Austin . . . see your nearest Austin dealer and talk matters over with him.

**\*Remember.** *This is an Austin owner's experience. No specially made tests are solicited or published in this series of reports.*

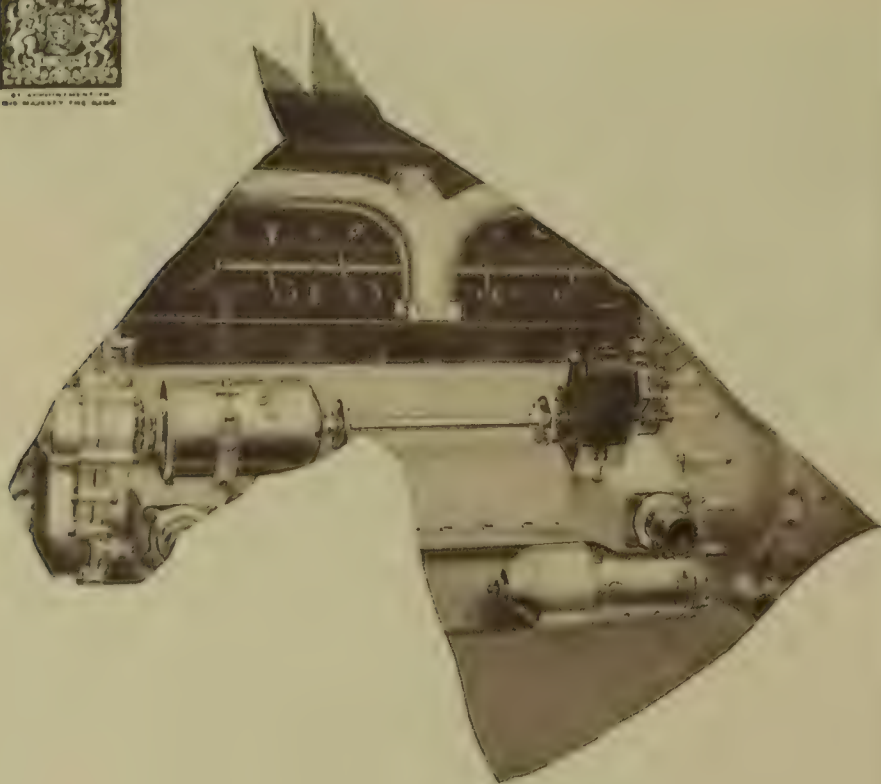
†*A course we do not recommend.*

# AUSTIN



The Austin Motor Company Limited, Longbridge, Birmingham. Showrooms, also Service Station for the Austin Seven: 479-483 Oxford Street, London, W.1. Showrooms and Service Station: Holland Park Hall, W.11.





## Thoroughbred . . .

*"Thoroughbred" is perhaps the highest word of praise a Briton can bestow, for no one appreciates its meaning more vividly. So it is used but rarely — of bloodstock, a tall ship, a hero or a family.*

*To merit such recognition, our product has never refused a challenge or trial by ordeal. Proudly has Castrol proved its worth — that Britons may deem it "thoroughbred."*

**WAKEFIELD**

# CASTROL

*recommended by ROLLS-ROYCE LTD.*

C. C. WAKEFIELD & CO. LTD., All-British Firm, LONDON, E.C.2

*(Continued.)*

can hardly realise the comfort it gives to the most expert driver in easing the engine of unnecessary load by using the gears freely. For the novice driver, gone is the fear that he or she may "crash" the gears or make a noisy change, or perhaps miss it altogether. This is impossible on Armstrong-Siddeley carriages equipped with the pre-selective gear-box. Also I think the present Armstrong-Siddeley models are excellent as travelling coaches. They hold the road extremely well. The acceleration is quite good up to 40 miles an hour; and after that it is only on the very open road that one can expect to get over fifty. There are six models in the present Armstrong-Siddeley range,



A CAR IN WHICH SPEED HAS NOT BEEN SACRIFICED TO LUXURY—ALTHOUGH ITS COACHWORK BY PARK WARD REFLECTS A CLOSE ATTENTION TO THE NICETIES OF DESIGN: AN EIGHT-LITRE BENTLEY SALOON, WITH A LARGE LUGGAGE ACCOMMODATION, ADMIRABLY SUITED FOR CONTINENTAL TOURING.

and the horse-powers of the six-cylinder engines begin at 12 h.p., the leader of British "small sixes," with 15-h.p., 20-h.p., and 30-h.p. models. Prices range from £270 for a sunshinesaloon on the 12-h.p. chassis up to £1400 for the "fluid fly-wheel" plus pre-selective gears on the 30-h.p. limousine. The "fluid fly-wheel," or

hydraulic clutch, is also available on the 20-h.p. Armstrong-Siddeley carriages for their special limousine models costing £875. These are very moderate prices for such handsome and well-furnished carriages.

### Entirely New Palmer Tyre.

Tyres are cheap to-day, both in first cost and in giving a large mileage for every penny spent upon them. At the same time they are being improved to meet the present motoring conditions. Thus, for instance, an entirely new Palmer tyre of good quality has just been produced. It is to be sold at popular prices in competition with those of other high-class

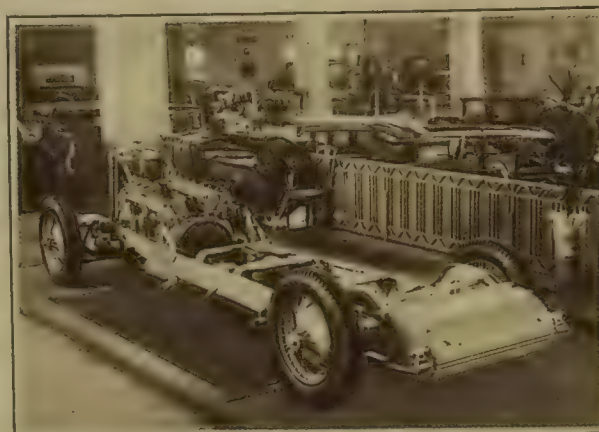


A PRAISEWORTHY EFFORT BY BRITISH MOTOR MANUFACTURERS TO GET FOREIGN CUSTOMERS: A 20-25-H.P. ROLLS-ROYCE EXHIBITED AT THE GENEVA SHOW; WITH A HOOPER SEDANCA BODY.

tyres already available. The tread pattern will appeal to the owners of fast cars for the road-holding qualities in the design. The makers, Palmer Tyre, Ltd., 100, Cannon Street, London, E.C.4, tell me they have subjected it to very rigorous tests, and they are confident that users will obtain entirely satisfactory service. It will grip the road in all weathers. Long and trouble-free mileage is another of its claims for patronage, and that with smooth and comfortable riding. Moreover, the tread is tougher and thicker than previous models, and the walls, as built, show greater strength, embodying more fabric and graded rubber, so as to minimise the effect of blows and eliminate cracking.

### C.A.V.-Lucas Lighting Sets.

With C.A.V., Lucas, and Rotax all working in close connection with each other, motorists are getting much improved lighting, starting, and ignition equipment on English cars. Lighting sets in particular are better furnished with long-life batteries, and both



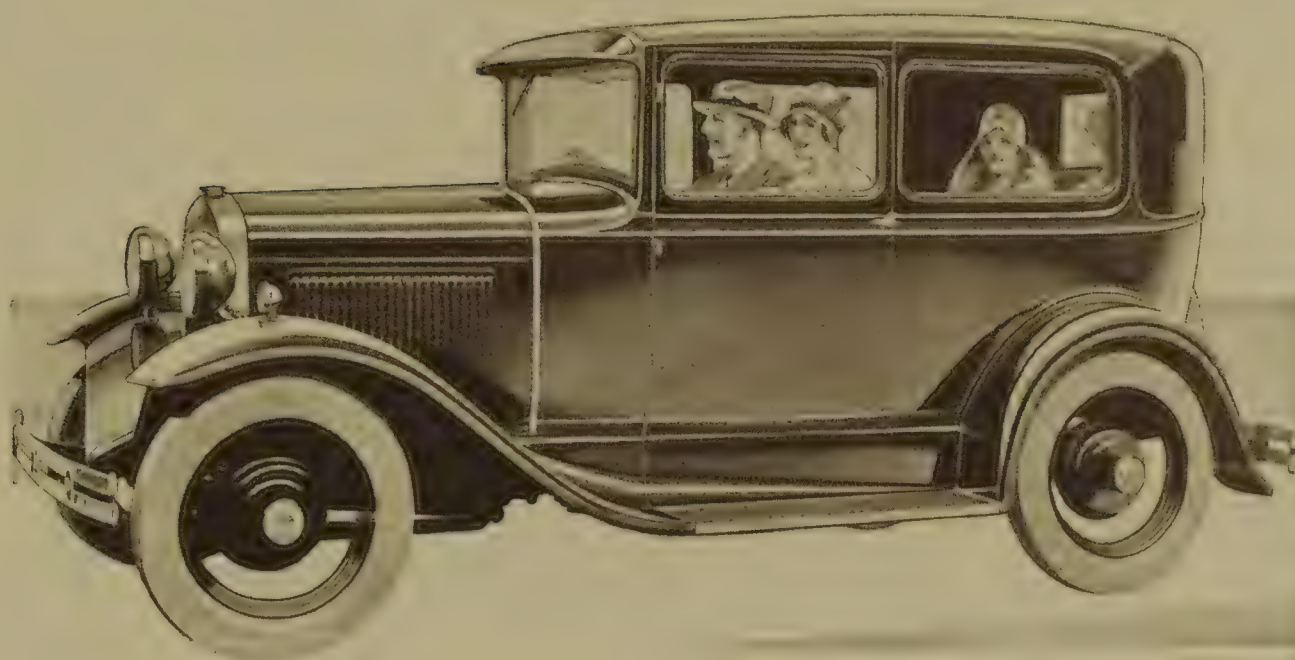
INCORPORATING ONE OF THE MOST REMARKABLE ADVANCES IN THE DIRECTION OF EASIER MOTORING MADE IN RECENT YEARS: A "DOUBLE-SIX" 30-40-H.P. DAIMLER CHASSIS FITTED WITH THE DAIMLER FLUID FLYWHEEL AND SELF-CHANGING GEAR.

C.A.V. and Lucas batteries have to pass critical tests under an enormous electrical pressure up to 60,000 volts. This reveals any invisible flaw which might occur in manufacture. Also to-day the leak-proof, non-inflammable containers used by these firms save a lot of trouble to

*(Continued overleaf.)*



# You are safe in the NEW FORD



New Ford Tudor Saloon 24 h.p. £180 at works, Manchester. (14.9 h.p. £5 extra.)

AMIDST all the hazards of the highway, you ride serenely safe in the New Ford.

The bodywork is made of tough, well tempered steel, welded into single-piece construction. Light, strong, free from squeaks or rattles. Ready for any emergency.

The New Ford has the unmistakable stamp of clean finish and honest workmanship. Nothing on the road up to twice the price looks better, runs more smoothly or gives more enduring wear.

Yet no car of comparable performance or comfort provision costs so little over years of sterlingly satisfactory service.

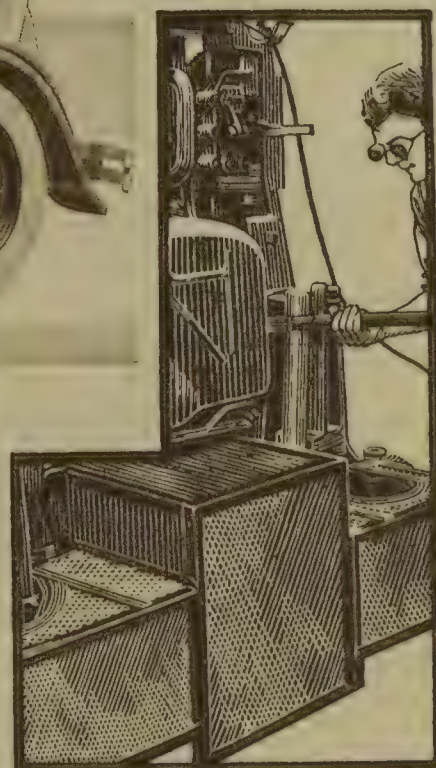
Ask your nearest Ford dealer for a trial run to-day.

LINCOLN



Fordson

AIRCRAFT



There are 90 weldings on the cowl and front body-frame assembly alone — forming an all-steel unit of exceptional strength.

## NEW FORD PRICES

Touring Car	• 24 h.p.	£185
Standard Coupé	„	£185
Cabriolet	• „	£210
3-window Fordor Saloon	„	£210
De Luxe Touring Car	„	£225
De Luxe Fordor Saloon with sliding roof	24 h.p.	£225

14.9 h.p. £5 extra.

All prices at works, Manchester.



*Continued.* car-owners. I still wish British cars were fitted with 100 to 120 ampère batteries in place of from 60 to 90 ampères, especially as so many extra gadgets are now using the electric current off the cells. At the British Empire Exhibition at Buenos Aires, the C.A.V.-Lucas-Rotax combine are exhibiting a fine range of accessories, including lighting, starting, and ignition equipment; magnetos, high-power head-lamps, horns, mirrors, and other such accessories.

**Minerva Model.** It is not often one can buy a high-classeight-cylinder limousine with very luxurious equipment for £895, but this season provides the opportunity. This is the price of the new 22-28-h.p. Minerva "Eight" luxury limousine. This sleeve-valve engine runs particularly noiselessly, with high power-giving qualities. A test run showed that 70 miles an hour was an easy feat to this model—swift touring indeed! Safety glass throughout, and a special stabiliser to prevent skidding, are extra insurance for safe travelling at high speeds. The stabiliser also ensures the maximum of smoothness in the road-travelling qualities of this Minerva. It is a large car with a small tax, which should appeal to carriage-owners in Great Britain. Elsewhere outside of our system of tax-rating, where h.p. does not cost so much, this 22-28-h.p. Minerva will be popular because of its low upkeep cost and its fine turn of speed. It has all the attributes of a high-class luxury-carriage with a most imposing outline that makes the beholder think that it costs nearly three times what one pays for it.

**Singer Cars' Tasteful Lines.** The new Singer cars have very tasteful lines in their coachwork which should appeal to women with an eye for colour, as the artists say. I have driven all the

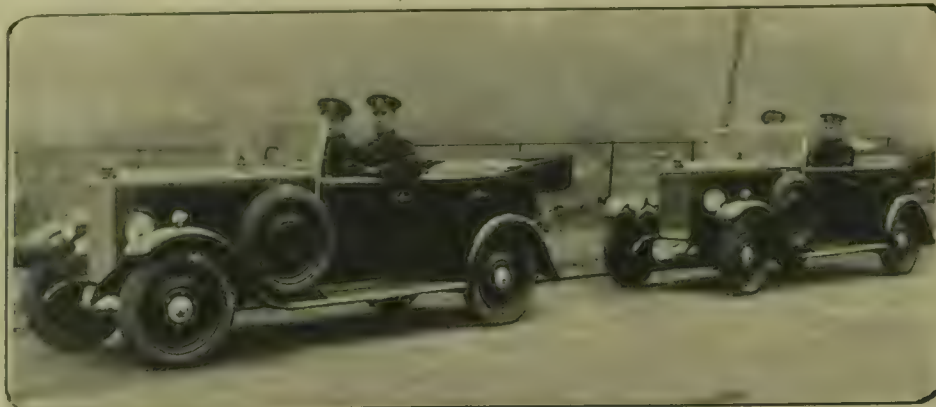
different models made by this firm, and I must say that I found them splendid value for their money. All types, from the Singer Junior to the "Super Six," have four-speed gear-boxes, four wide

doors and sliding roof on the saloons and coupés; petrol-tank always at the rear and not under the bonnet; a very easy change; and a nice turn of speed. The Luvox hydraulic double-acting shock-

absorbers give very smooth running to these Singers. On the Singer "Six" 16 h.p. the brakes are excellent, having a vacuum servo assistance to aid the driver in pulling up quickly. Triplex glass, aluminium plating, and every possible useful equipment are fitted, including bumpers front and rear. The Singer 16-h.p. "Six" four-seater coupé for £280 is a most likable model for a woman driver, light to handle and charming to look at. The "Super Six" Singer, also rated at 16 h.p., at £340 for the saloon, is a very fast car with good road-holding qualities. It is quite up to date in its design, as the overhead valves run quietly. It has Dewandre vacuum brakes; an A.C. pump driven by the crankshaft feeds the petrol to the carburettor from the rear tank; the Solex carburettor vertical pattern has its "hot-spot"; and coil ignition makes easy starting at all times. Wonderful value, too, is the Singer "Ten" saloon for £210. One can tour safely for hours at 40 to 50 miles an hour on this comfortable model of 11-h.p. rating; and the Singer "Junior" of 8 h.p. is one of the small wonder-models of British make that fairly puzzle our foreign rivals because of their fine performance. It costs only £130 as a two-seater.

**Vauxhall "Cadet."** For general touring and town work I know no better car than the new 17-h.p. Vauxhall "Cadet" six-cylinder saloon for its cost of £280. The engine runs smoothly at all speeds; the battery and the electric-motor engine-starter have ample power to make it fire without an instant's delay on the coldest morning; and its acceleration makes traffic-driving as easy as

*[Continued overleaf.]*



CARS SELECTED FOR THE PROTECTION OF THE MOTORIST: TWO OF A FLEET OF TEN 12-H.P. ARMSTRONG-SIDDELEY CARS BUILT FOR THE USE OF THE LANCASHIRE POLICE.



A SILVER CROSSLEY TOURING CAR WHICH PLAYS AN OFFICIAL ROLE IN A TROPICAL CLIMATE: THE MODEL RECENTLY SUPPLIED TO H. E. THE GOVERNOR OF NYASSALAND.

## IS YOUR WIFE TALLER THAN YOU?

This is an important question should both you and your wife drive your car. If, as it is probable, you are of different heights, what is a comfortable driving position for one is anathema to the other. And, maybe, your son or daughter occasionally takes the wheel, complicating the question of seat position still further.

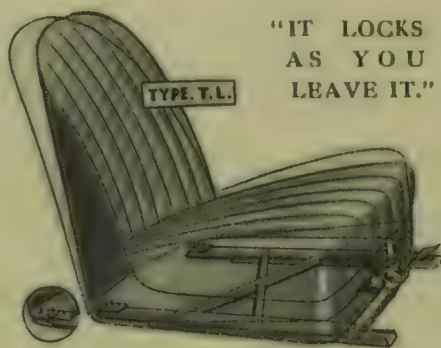
There is one and ONLY one solution to the problem—fit the LEVEROLL "DUPLEX" Seat Mechanism; either the popular type, standardised by the leading car and coach manufacturers, or the new "DUPLEX" Tilting Model. Both of them, operated by a finger-touch, will give instant adjustment for leg length, locking the seat automatically in the desired position (direct action).

The LEVEROLL "DUPLEX" Tilting Mechanism ingeniously adjusts the seat angle and the rake of the squab, ensuring proper support of the thighs and back of each individual and giving perfect driving and pedal control.

The movement is operated by the mere pressure of one finger on the catch, and the benefit in restfulness, concentration and bodily health will come as a revelation to motorists.

Apply, stating make of car, to: Inventors, Patentees and Manufacturers (World Patents),

A. W. CHAPMAN, LTD., RANELAGH GARDENS, HURLINGHAM, LONDON, S.W.6.



"DUPLEX" Tilting Model.

fit  
**LEVEROLL  
"DUPLEX"  
TILTING MECHANISMS**  
you'll drive better and feel better!

LEVEROLL "DUPLEX" TILTING MECHANISMS, 50/- per set.

LEVEROLL "DUPLEX" SEAT MECHANISMS, 32/6 and 37/6 per set.

Special "Tip-forward" models for Morris and Austin Cars, 32/6 per set.

# K.L.G.

## PLUGS

because of their unfailing reliability are being used exclusively on the new Service to Central Africa and will be used on the extended service to the Cape by

## IMPERIAL AIRWAYS

On all their other routes too, K.L.G.'s are used.

**"FIT AND FORGET"**

**K.L.G. Plugs**





# At £425

Point for point,  
no car equals the  
15 h.p. Armstrong  
Siddeley—the car  
of aircraft quality  
—with the wonder-  
ful, silent, 4-speed  
self-changing gear.

A LEADER in style  
by reason of its  
modern design and  
magnificent coach-  
work. A leader on  
the road because its  
self-changing gear  
makes acceleration  
practically what you  
want it. The Arm-  
strong Siddeley  
“Fifteen” brings you  
luxury, comfort and  
distinction equal to  
many cars costing  
twice as much to buy  
and to run. Prove  
this for yourself with  
a demonstration run.

Coachbuilt or  
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**SALOON**

body with self-  
changing four-  
speed gear

**£425**

Write for Catalogue B.U.H.  
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THE CAR OF AIRCRAFT QUALITY

Compare, quality for quality,  
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realise that for value . . .  
**the NEW PALMER  
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predominates



- 1 Two extra plies to counteract strain and prevent penetration.
- 2 Tougher, thicker, slower wearing tread.
- 3 Robust side walls. More fabric and graded rubber. Resists cracking, blows, peeling.

The NEW PALMER—result of care-  
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practically—consistent superiority.

Made stronger to last longer—more  
fabric where it should be—at the  
walls, to minimise the effect of blows  
and eliminate cracking—at the tread,  
correctly vulcanised rubber, definitely  
the toughest quality yet devised, to  
prevent cuts and reduce wear.

Easier, more comfortable riding—  
defies miles and time under all condi-  
tions—safe to the last mile—the latest  
and greatest—the NEW PALMER in  
the WEDGWOOD BLUE wrapping.

**from now say**

THE NEW  
**Palmer**  
**MOTOR TYRE**

made stronger to  
last longer . . .  
more rubber, more  
fabric where it  
should be.



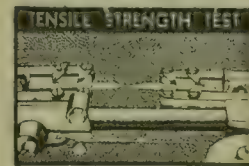
Palmer Tyre life is counted in  
months, and miles. There is less  
tendency for a Palmer to perish  
or crack—proved by the accel-  
erated age test—equivalent to  
two years on the road.



Ensures tread toughness and  
resiliency. Rubber must re-  
cover normal shape after dis-  
tortion. Every tyre receives  
this test and is proved flexible.



Uniformity of texture means  
even wear—longer life in miles.  
No pencil eraser effect with  
Palmer; every scrap of rubber  
works hard before it wears.



Road pull cannot break up  
Palmer construction. Tensile  
test ensures correct vulcanisation  
Palmer strength goes right  
through the tyre.

THE PALMER TYRE LTD  
100-106, CANNON ST., E.C.4



# And NOW . . .



— the Golden Crossley, the car that brings you years nearer to your motoring ideal:—high speed with perfect comfort.

You will steer this car with an almost uncanny ease. You will speed her up in a matter of seconds. The springing takes care of the road, the brakes take care of everything. And then, with 75 on the dial, you will feel, as you never felt before, a thrill of mastery, a sense of absolute control!

But why read when you can ride? An enquiry will bring you particulars of demonstration and full details of the new 20.9 Golden Crossley and the Silver Crossley 15.7 economical Six. The equipment of these cars is complete to a point of luxury and their appearance is in keeping with their quality. Write to-day to the address below.

CHOOSE NO CAR UNTIL YOU HAVE SEEN THE

# CROSSLEY



**GOLDEN CROSSLEY** 20.9 six-cylinder Saloon de luxe £575  
**SILVER CROSSLEY** 15.7 six-cylinder Saloon de luxe £495  
**SUPER** Six Limousine or Landaulette 20.9 six cylinder £875

CROSSLEY MOTORS LTD., GORTON, MANCHESTER. London Showrooms: Shrimpton Motors Ltd., 38-39 Berkeley Street, W. London Service Depot: 50 Page Street, London, S.W.1

(Continued.)

is possible. The *de luxe* saloon, with a sliding roof and Protectoglass as an extra item of safety, at £298 is wonderful value even in these days of low-priced motor-carriages. When I had my first run in this Vauxhall "Cadet" soon after the last Olympia Motor Show, I was astonished at its power on top gear, although I am not a "fan" of that cult of slow driving. Yet three miles an hour is done on this car in its highest gear-ratio as smoothly as in its lowest. One of the prettiest Vauxhall "Cadet" models, in my opinion, is the Sportsman's coupé costing £298. All the various coachwork designs of the two saloons and the coupé have nice distinctive lines of their own; so do not look as if they were all punched out of the same box-stamping



A LUXURIOUSLY-EQUIPPED SIX-CYLINDER, FIVE-SEATER SALOON, RECENTLY REDUCED TO £225: A WILLYS-KNIGHT "PALATINE"—WHICH INCLUDES, BESIDES SUCH ACCESSORIES AS TRIPLEX WINDSCREEN AND REAR AND FRONT BUMPER BARS, A PARCEL NET, ASH-TRAYS, AND SILKEN HEAD-CUSHIONS.

machine. We in Great Britain still prefer cars of distinction as well as utility. The present range of Vauxhall cars gives their owners both these qualities. High speed, with smoothness in running of the engine and the carriage itself, is the leading quality of the "Eighty" 24-h.p. Vauxhall, the elder and larger brother of the "Cadet." This model is available in two lengths of chassis as well as in its "Sports" extra-tuned-up guise on the shorter of the two. Consequently carriage-owners get an excellent range of vehicles from which to make their choice. Prices range from £495 for the short wheel-base saloon up to £695 for the "Westminster" limousine on the larger wheel-base chassis. It has been christened "Eighty" because its speed is that when proper opportunity occurs to let it all out. I have not had the chance to test the new Hurlingham sports model, costing £650, but I hear that it is very fast indeed, so that our younger generation hanker for it to use as a competition as well as a touring car for hill climbs and similar events. All the Vauxhall models stand well up to their work, even when driven hard day after day. Staunchness and stability are allied with their virtue of swiftness on the road.

**Willys Overland:** Comfort in their seating equipment is a special feature of the six-cylinder 15.7-h.p. Willys "Palatine" cars, that hail from Lancashire. The angle of the seats is good, while the soft leather covers for the cushions give the finishing touch of the comfortable arm-chair feeling when one rests on them. At their present reduced price of £225 for a fully-equipped four-door six-window saloon, it becomes one of the lowest-priced six-cylinder carriages in the market. It certainly is the most roomy car for the money that it is possible to buy with such comfort fittings. The brakes are good and the steering is light to handle. Ladies will readily appreciate also the little effort required for operating all the pedals. It is a particular attribute of Willys models. This quality also applies equally to the famous "Whippet" four-cylinder five-seater



SUPPLIED TO THEIR ROYAL HIGHNESSES PRINCESS HELENA VICTORIA AND PRINCESS MARIE LOUISE BY MESSRS. PASS AND JOYCE, LTD.: THE LATEST MODEL OF THE 20-H.P. AUSTIN "RANELAGH" LIMOUSINE.

saloon, which costs only £158—a reduction of £30 from previous prices. This, indeed, is a small sum to pay for a full-sized motor-carriage. Also the "Whippet" is equally cheap to run and maintain, with a wonderful top-gear performance as well. The Willys Overland Crossley Company, with Sir W. Letts at its head, certainly gives its customers splendid value in motor-car comfort in the present models. Useful in any country, hardworking, as repairs seldom are required, and pleasant

[Continued overleaf.]



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If you require batteries for cars or wireless, our local Battery Service Agent will give prompt and efficient attention to your needs. They are adequately stocked to meet immediate demands, and properly equipped to give satisfactory battery recharging and repair service. Look for the above sign displayed on all Lucas, C.A.V. and Rotax Battery Service Agents' premises.

A complete list of Agents addresses will be forwarded upon request. Write to Department G.

**C.A.V. and Rotax**  
ACTON, LONDON, W.3.

Now all ENGINES  
become  
better engines



There is a RIGHT type of Champion for YOUR car. A type that will exact the utmost in Power, Speed, Acceleration, Fuel Economy, and all-round efficiency in your engine. Champion equipped motorists own a better, livelier, friendlier engine.

REFER TO THE CHAMPION RECOMMENDATION CHART AT YOUR GARAGE.

No. 7 for Austin (6 cyl.), Alvis, Bentley (Sports), Humber, Hillman (except Vortice), Sunbeam, Talbot, Minerva, M.G. Midget, Morris (except Cowley), Wolseley, Wolseley "Hornet."

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MOTORING RIGHT  
FIT NEW CHAMPIONS  
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FOR EVERY ENGINE



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"DENNYS"

The engaging little Dragon, whose adventures have become so familiar to readers of THE SKETCH, can now be obtained as a Car Mascot.

Four inches high as he squats alertly on his pedestal, Dennys is bound to bring luck to every driver from whose radiator-cap he keeps so vigilant a look-out.

Price £1.1.0 silver-plated (by inland post, 1/- extra).

THE SPORTING GALLERY,  
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NO  
7  
PRICE  
5/-



(Continued.)

to drive or ride in are the characteristics which have made the Willys Overland cars famous throughout the world. The new cars certainly live up to this reputation, with additional virtues of their own separate individualities.

**Latest Standards ; New Models.** Good cars are remarkably low- priced to-day, so that anybody who cares to invest, say, £250 in pleasurable transport will get extraordinary value for the cash. Take, for instance, the new Standard cars, one of the makes that have made rapid strides in popular favour with their latest models. I was looking at some of these Standards on show at the Car Mart premises in Piccadilly recently. The "Ensign Six" Standard gives a wonderfully smooth road-performance, yet the saloon costs only £245. Rated at 16 h.p. for its side-valve 65 mm. by 102 mm. six-cylinder engine, the buyer can have the choice of both three-speed or four-speed gear-boxes. You pay a little more for the four-speed model, but if you live in a hilly country it is worth it. Then there is the Standard "Big Nine," a four-cylinder engined car rated at 10 h.p. That popular fabric saloon model costs only £195. This "Big Nine" can also be procured with either a three- or four-speed gear-box. A full-sized carriage of noble proportions is the Standard "Envoy" six-cylinder, of 20 h.p. This model, with its Weymann half-panelled saloon, is splendid value for the £385 at which it is listed. A silent third-speed, light steering, excellent brakes, and good acceleration, without any vibration, permit one to travel fast yet comfortably, without any fuss or apparent effort, on this "Envoy." That Standard cars are fast can be well understood when tested, as the "Big Nine" saloon rolls steadily along for hours at 45 miles an hour, and can top 50 m.p.h. and over if pushed.

In view of the Exhibition of Swedish Industrial Arts and Crafts which is now in being at Dorland House, particular value attaches to the March issue of the *Architectural Review*. This is a special number (published at half a crown), which deals with modern Swedish industrial and decorative art. It has a Foreword by Baron Palmstierna, Swedish Minister at the Court of St. James's; and it is, of course, very fully illustrated.

## EASTERTIDE.

WITH the Irish Sweepstake attracting large sums of money to deserving causes in Ireland, it is perhaps not out of place at this time of the year to remind our readers of one or two organisations nearer home which subsist on voluntary contributions. An interesting piece of news has just reached us from the Cancer Hospital (Free) which shows that this progressive institution is doing everything possible to justify the faith placed in it by those who subscribe to its funds. The Committee have purchased the Gastro-Photator, an amazing new instrument for photographing the stomach, and its possibilities are being investigated. It is expected that this instrument will render possible a big advance in the early diagnosis of internal cancer, thus affording every chance of curing the disease.

The Gastro-Photator consists of a camera which can be swallowed. Attached to the camera is a powerful electric lamp connected with an ordinary lighting circuit. By a most ingeniously contrived transformer any current can be used—direct or alternating, from 100 to 250 volts. As soon as the camera is inside the stomach the film is exposed by pressing a button. Another button is then pressed, and the lamp flashes a light of 1200 candle-power for 1-100th of a second. Finally, the first button is released to close the camera, which is then withdrawn from the stomach. The operation occupies no more than sixty seconds.

To describe the many activities of Dr. Barnardo's Homes would occupy far more space than lies at our disposal in these columns. However, the little book, "The Gateway to Happiness," issued by the Barnardo's organisation, gives some impressive statistics of the magnitude of the task which is carried on from day to day. The Charter of their work is: "No destitute child ever refused admission"; and, in living up to this ideal, the running of the Barnardo's Homes of necessity lays a very heavy financial burden on the organisers. Those of our readers who would care to send an Easter gift to this cause should address such offerings to The Rt. Hon. Lord Ebbisham, G.B.E., Dr. Barnardo's Homes, 18-26, Stepney Causeway, London, E.1.

We have before us the Log Book of the Shaftesbury Homes and *Arethusa* Training Ship, a quarterly

publication issued by one of the most hard-working charitable institutions in the country. Some idea of the drain on the resources of this institution is conveyed by the realisation that the Shaftesbury Homes and *Arethusa* Training Ship costs nearly half-a-crown a minute to maintain. In November last year, Esher Place was opened as a new home for 180 of the girls who are cared for by the Homes, and readers will be interested to know that a sale of work will be held at the Homes early next summer to assist in raising the £5000 outstanding on the purchase of Esher Place. Articles for the stalls at this sale would be very welcome, and there are other various ways in which readers can help at Easter to render less arduous the constant task of the Committee to raise the funds so vital to the continued maintenance of this deserving work.

## "FIRST ATHENIAN MEMORIES."

(Continued from Page 502.)

understand this king business at all. To us it seems kind of mad for educated human beings to have kings." Before he became Minister, he had been a professor and an authority on International Law, but, as Mr. Mackenzie comments: "There was more that Mr. Droppers could not understand, among other things that various benighted European countries were fighting for their very existence. He had written a book on International Law, and his attitude in Greece during those heart-rending years remained that of an angry professor who has been compelled to watch a lot of naughty little boys deliberately tearing out page after page of his life's work."

Sir Francis Elliot, of the British Legation, had one of the most difficult tasks, largely because there was no definite Greek policy at home. He was continually at loose ends, but never lost his patience or poise. He had that curious English quality of calmness which was especially valuable in the midst of the emotionalism and perpetual excitement which pervaded Athens at that time.

In spite of the many digressions which have nothing to do with Athens or Greece, Mr. Mackenzie has written a valuable book. His memory is phenomenal, and, of course, he has the born writer's power of evoking scenes and incidents and making them come alive. He does not ask that his work should be considered that of a judicious historian, but he writes with real detachment and self-awareness. He has a sense of humour and irony which solemn people may sometimes think of as bordering on levity, but of the really serious purpose of the book there can be no question. If the succeeding volumes prove as interesting as the first, we shall have a work of real importance for the intimate story it tells of that complicated Near East diplomacy which has always given nightmares to the Chancelleries of Europe.

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Flush Out "Acid Stomach" and  
Intestinal Accumulations.

Most of us suffer in some degree or other from acidity. Due to our sedentary habits, unnatural eating, excessive smoking and other abuses of health, too much acid forms in the stomach and the system. The excess acid causes acid-indigestion with gassy fullness, sourness, and burning. It sets up putrefaction of the waste matter in the bowels, which in turn breeds poisons that are absorbed by the system and makes us dull, lazy, and headachy.

One of the best things you can do to reduce acidity and combat auto-intoxication is to drink a glass of hot water with the juice of half a lemon every morning before breakfast. This is a splendid way to clean out the stomach and intestines, and make the whole digestive tract sweet and clean. You can make the hot

water and lemon doubly effective by adding a tablespoonful of Kutnow's Saline Powder. This is a fine old natural alkaline-saline aperient that has been used for years to counteract acidity and the putrefactive processes in the gastro-intestinal canal. It makes a delightful effervescent drink that anyone will relish.

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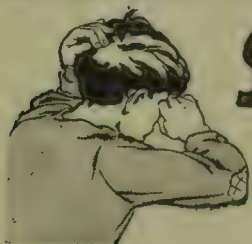
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## MARINE CARAVANNING.—CXX.

By COMMANDER G. C. E. HAMPTON, R.N.

THOUGH the 22-ft. motor-cruiser which I described on March 14 will provide endless enjoyment for those with small means, a vessel of 30 ft. long is, of course, more comfortable, and is as cheap providing two additional persons share the cost. In order to make such an ownership satisfactory, however, it is necessary to provide sleeping accommodation for four persons, whereby everyone is made equally comfortable. This means that two sleeping-cabins must be provided in addition to the saloon and domestic offices. Unfortunately, such accommodation does not exist in any standard 30-ft. boats of to-day.

It is curious how rapidly both owners and designers fall into ruts, and the ordinary 30-ft. cruiser forms a good case in point. Vessels of this description are nearly all the same as regards their cabin lay-out, and vary only in small details. Practically all have one sleeping-cabin, a saloon, and an open cockpit which is either in the stern or amidships. The problem, therefore, is how to work-in an extra cabin, and it cannot be solved unless some compartment can be made to serve a double purpose. Cockpits in the stern are admittedly draughty and suffer from the smells from the engine-exhaust; so the only way of creating the desired space for the extra cabin seems to be to place it amidships in such a manner as to make it part of the short alley-way that divides the galley and toilet-room when they are in their usual position forward of the saloon. I do not claim to be a professional boat-designer, but have drawn to scale several designs along these lines. In the one that pleases me most there are solid bulkheads right across the forward end of the saloon and the after-end of the forward cabin.

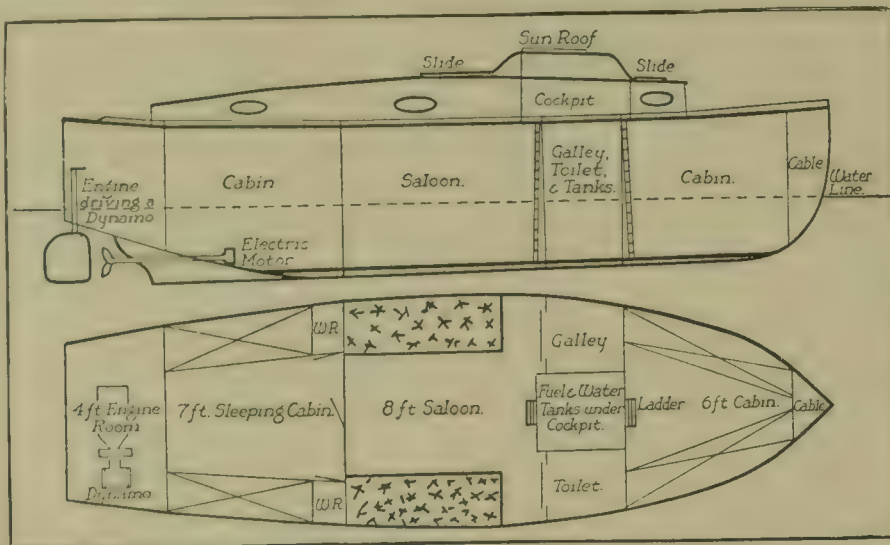
In the way of the alley-way, or where it would be generally, these bulkheads extend to within about 2 ft. of the deck level and are joined together by a watertight deck, thus forming a sort of shallow

box. This makes the cockpit, the seats of which are formed by the ship's deck, their backs being the sides of the raised cabin. A watertight well of the self-draining type, and about 2 ft. deep, is formed, therefore, immediately above the original position of the alley-way, having a space below it with a head-room are approximately 4 ft. On either side of this well are the galley and toilet-room, with access to them through sliding doors in the after-saloon bulkhead. This requires careful designing; alterna-

cockpit, and the helmsman will be in a better position, therefore, than in boats with cockpits aft. When the whole ship's company are in this cockpit their weight so high up might be found rather excessive from the view-point of stability, but this drawback can be easily guarded against by the addition of more ballast. If designed by a clever brain, a vessel on these lines should have a far more pleasing appearance than that of the ordinary 30-footers with after-cockpits; and she should be more seaworthy when battened down in bad weather.

The next question is that of the engine position. It will be seen that I have placed it right aft, and, in order to save space, it has been fitted athwartships, so that, if required, two small units can be installed. The propeller-shaft is driven electrically by means of a motor on its inboard end, the power for which is obtained from a dynamo driven by the engine. A hatch is provided over the engine-room, so that the machinery can be easily reached from on deck without disturbing the occupants of the after sleeping-cabin. In addition, this arrangement reduces the danger of fire. In order to aid the proper distribution of weight, the fuel- and water-tanks have been placed beneath the cockpit floor, where there is space also for an oilskin locker and store.

In a cruiser designed on these lines no space whatsoever is lost in the form of alley-ways, and there is the maximum amount of sleeping accommodation without the necessity of using the saloon settees for this purpose. I do not claim that this vessel will be as cheap to build as present-day craft of her size, neither can I do more than guess at her price; but I fail to see why her cost should be more than 10 per cent. greater than that of the various 30-ft. standard cruisers at present on the market. If this estimate is correct, vessels of the type should prove popular; for they would provide accommodation equal to that afforded by many 40-ft. craft of to-day. Only by some such means do I see much hope of reducing the costs of Marine Caravanning.



A DESIGN FOR A SMALL PLEASURE-BOAT WHICH UTILISES EVERY INCH OF SPACE IN A WAY NOT DONE HITHERTO: A 30-FT. MOTOR-CRUISER WITH AN UNUSUAL COCKPIT.

By locating the cockpit amidships and higher up than is usual, additional space below decks is provided, and therefore greater comfort for the occupants. The planning of the boat is described in detail in our "Marine Caravanning" article on this page.

tively, access could be arranged through hatches above. The well already mentioned forms, of course, the cockpit, the deck providing its seats and the sides of the raised cabin-top their backs. Steep ladders at both ends of this cockpit give access to the saloon and forward cabin, with sliding hatches over them which in fine weather serve also as sun-roofs. In order to prevent water from reaching below decks in bad weather, the cockpit is covered with a low shelter which is fitted with a sun-roof. The ship would be steered and controlled from the

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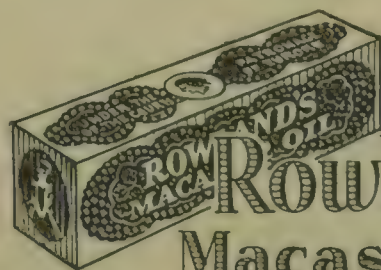
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THERE appears to be a general tendency everywhere save at home to make postage-stamps more attractive. Quite apart from the consideration of their enhanced appeal to collectors, beautiful stamps have a propaganda value. Even people who do not profess or call themselves philatelists are momentarily held up by the sight of a pretty bi-coloured stamp on a letter in the morning's post, and are led to look into it and read its significance.

The mails from India have been gaily franked with the large oblong bi-coloured stamps issued to mark the formal inauguration of the New Delhi. These, while appropriately preserving the profile of the King-Emperor, introduce some striking views of the new capital. The ½-anna shows the Purana Qila, a relic of the old Mogul capital; while the other five denominations depict, ½-anna, the War Memorial Arch; 1 anna, the Council House; 2 annas, the Viceroy's House; 3 annas, the Secretariat; and 1 rupee, the Dominion Columns, with the Secretariat in the background.



SOUTH-WEST AFRICA.—THE NEW AIR-MAIL (3d.) WITH A MONOPLANE FLYING OVER WINDHOEK.

The Indian stamps were printed out there at the Imperial Government's great new printery at Nasik. Another beautiful new series from our overseas lands comes from South-West Africa; but they have been engraved and printed in England. They are attractively set off in two colours, the central vignette being of some characteristic local subject in one colour, within a frame of native ornamentation in another colour. There are two denominations for air mail—the 3d. showing a monoplane, and the 10d. a biplane—in each case in flight over Windhoek.

The subjects on the ten ordinary postage denominations are: ½d., Gom pauw (a species of bird); 1d., Cape Cross, with Portuguese coat of arms and a Portuguese galleon; 2d., a great natural rock arch, the Bogenfels; 3d., Government buildings, Windhoek; 4d., Waterberg; 6d., Luderitz; 1s., bush and river scene; 1s. 3d., eland; 2s. 6d., zebra and wildebeeste drinking at Etosha Pan; 5s., Kaffir huts; 10s., Welwitschia tree; and £1, Cunene Falls. The full set is rather an expensive one for the collector, for each of the denominations is issued with the inscriptions in (a) English and (b) Afrikaans, so the collector who wants them complete requires two of each value.



SOUTH-WEST AFRICA.—THE NEW 10d. ISSUE, ILLUSTRATED WITH THE CAPE CROSS AND PORTUGUESE COAT OF ARMS.

and Industrial Exhibition at Cairo last month. There are three values—5, 10, and 15 milliemes, all in the same design, which shows an ancient bas-relief representing labour in the fields.

There are two rather plain-looking stamps from Finland, but they are of special interest to philatelists, for they derive their design from the very first adhesive postage-stamps of Finland, which were issued in April 1856 and which are now rare. The old originals were of oval design and imperforate, but these are perforated, and, as the dates 1856-1931 imply, they are issued to celebrate the 75th anniversary of the introduction of adhesive postage-stamps in Finland. The values are 1½ and 2 marks.



FINLAND.—A NEW STAMP WITH ITS DESIGN DERIVED FROM THE FIRST ADHESIVE STAMPS OF FINLAND, WHICH WERE ISSUED IN 1856.

to commemorate the fifth centenary of St. Joan's martyrdom at Rouen. It is to be hoped the French stamp-printers will do the heroine more justice than they gave her on the 50-centimes Jeanne d'Arc stamp of 1929.



INDIA.—ONE OF THE NEW STAMPS ISSUED TO MARK THE FORMAL INAUGURATION OF THE NEW DELHI: THE 3 ANNAS, WITH A PROFILE OF THE KING-EMPEROR, AND A VIEW OF THE SECRETARIAT.



SOUTH-WEST AFRICA.—THE NEW ½d. STAMP WITH A PICTURE OF A GOM PAUW (BIRD).

Egypt has an inexhaustible field for providing interesting stamp-designs, and her latest production is a set of large oblong stamps to mark the holding of the XIVe Agricultural and Industrial Exhibition at Cairo. There are three values—5, 10, and 15 milliemes, all in the same design, which shows an ancient bas-relief representing labour in the fields.



EGYPT.—"LABOUR IN THE FIELDS"—ISSUED TO MARK THE XIVe AGRICULTURAL AND INDUSTRIAL EXHIBITION AT CAIRO.

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## THE ART OF EGYPT THROUGH THE AGES.

(See Illustrations on Pages 506 and 507.)

SINCE the discovery of Tutankhamen's tomb, interest in Egyptian antiquities has been enormously extended, from the learned few to the multitude of the reading and travelling public, and there has long been a need for a general survey of this vast subject which should be at once popular and authoritative; compact, and yet comprehensive. This ideal has now taken shape in "The Art of Egypt through the Ages." Edited by Sir E. Denison Ross, Director of the School of Oriental Studies. With about 300 Plates, including six in Colour (Studio, Ltd.; 2 guineas net). Externally also this beautiful quarto is all that could be desired in the way of printing and reproduction, and the wealth of illustration is munificent, since a large proportion of the plates contain several different subjects. The volume is dedicated "To his Majesty King Fuad, who has done so much to foster Art and Letters in modern Egypt," as a "tribute to the artistic genius of that great country." His Majesty's birthday, March 26, was appropriately selected as the date of publication.

Summarising the contents of the book, an editorial *envoi* says: "We have surveyed in a few chapters six thousand years of history and four great civilisations—the Pharaonic, the Alexandrine, the Christian (or Coptic-Byzantine), and the Muslim. Each of these periods is so distinct from the others as apparently to belong to a different country and to express the genius of a different nation. . . . Egypt was the converging point of the Ancient World, the meeting-place of Eastern and Western cultures. Yet she herself exerted a steady influence over her neighbours. The armies of Thutmosis and of Ramses spread far and wide the tendencies of Pharaonic art, and traces of it are still found from Moghreb to Persia, and from Scythia to Central Africa."

On the literary side of the volume, Sir E. Denison Ross is supported by a very strong team of coadjutors. His general introduction is followed by nine chapters dealing with successive epochs in the history of Egyptian Art. Professor T. E. Peet writes on the Pre-Dynastic and Early Dynastic periods, and the next chapter, on the Old Kingdom, is from the pen of the late Dr. H. R. Hall. The intermediate period

and the Middle Kingdom are dealt with by Dr. A. M. Blackman and Professor Peet; while Professor P. E. Newberry writes on the Hyksos Period and the New Kingdom. The reign of Tutankhamen is entrusted, of course, to Mr. Howard Carter, who needs no introduction to our readers. The remaining chapters comprise those on the Saite, Ptolemaic, and Roman periods, by Professor E. A. Gardner; the Coptic period, by Mr. Stephen Gaselee; Muslim Architecture, by Mr. K. A. C. Creswell; and Muslim Applied Art, by the late Sir Thomas Arnold and completed by Mrs. R. Devonshire. There is another chapter, anonymous, on Muslim Ceramics and Glassware. Supported by the vast array of well-chosen illustrations, this work will be of great service in helping the general reader to visualise the Art of Egypt through the Ages.

## THE WORLD OF THE KINEMA.

(Continued from Page 512.)

a rare sense of simple tragedy, that we would deny him other qualities. He has been cast for a variety of parts since then, from a convict to the hard-riding hero of romance. Yet only when the characterisation permitted by his material has been inwardly akin to that of the young Chinaman in "Broken Blossoms" do we get Barthelmess at his best. Adolphe Menjou seemed to have been defeated by the "talkies" in "The Easiest Way," whereupon his joyous return to his old form in his most recent picture ("The Parisian") proved that his lapse from the debonair *charmeur* of his earlier pictures was merely a matter of mis-casting. Victor McLaglen is undeniably the "he-man" in *excelsis*, but his partner in several pictures, Edmund Lowe, belongs essentially to the more polished comedies whence he strayed and to which he has happily returned. Exception, there are—mostly, one is inclined to think, on the distaff side. Marie Dressler, Joan Crawford, Greta Garbo, have departed from their original line of work and risen to greater heights. On the whole, it would seem that the peculiar work of the studios and the intense exploitation of individualism on the screen constitute a barrier to versatility not easily surmounted.

## THE PLAYHOUSES.

"LES CLOCHES DE CORNEVILLE,"  
AT THE PRINCE EDWARD.

THOSE who remember this famous comic opera at its previous revivals will assuredly welcome the chance of seeing it again, and even the younger generation of music-lovers should delight in it, for Planquette's score is more melodious than half-a-dozen musical comedies put together. The poor quality of the book, however (it was regarded as lacking in humour even fifty years ago), and the old-fashioned production, will militate against its making any general appeal. The scenery and costumes seemed to hail from an era when £400 was considered an excessive sum to expend on such things; and the chorus, while singing finely, needed firmer handling by the dance-arranger. Mr. Donald Mather sang magnificently as the Marquis. Miss Marjorie Gordon and Miss Helen Debroy Somers gave pleasant performances as Germaine and Serpolette. Mr. Huntley Wright's miser was a satisfying one, but lacked the electrifying quality Shiel Barry's must have possessed.

"C. B. COCHRAN'S 1931 REVUE,"  
AT THE LONDON PAVILION.

This revue is but moderate entertainment. It lacks humour, as do most of Mr. Cochran's productions—and this in spite of the fact that those two excellent comedians, Messrs. Clarke and McCullough, are responsible for it. Their sketches are weak; most conventional in form, with hardly a humorous line in one of them. That they secured the laughs they did is a tribute to the two artists. There are some delightful costumes, which Mr. Cochran's talented Young Ladies wore with grace; and the John Tiller Girls (no less ladylike, I am sure, than Mr. Cochran's) shared the laurels of the evening with them. Eve, an unusually graceful and charming contortionist, made one of the real hits of the evening. Miss Ada May lacked something of her usual vivacity, yet sang and danced with an insouciant charm.

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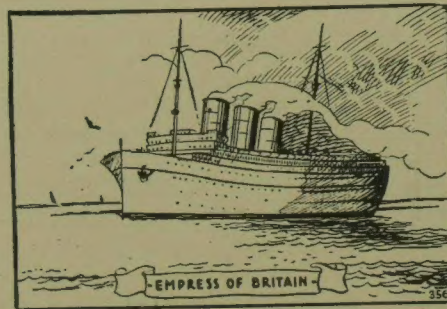
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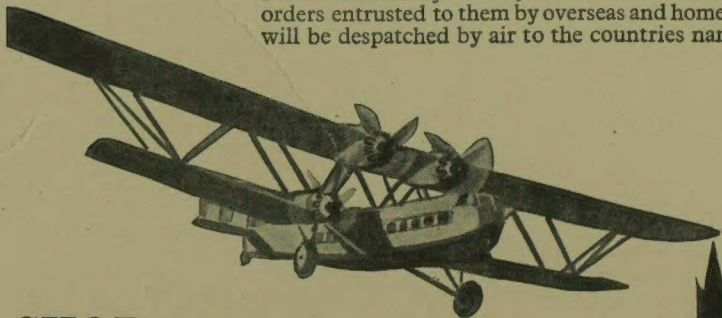
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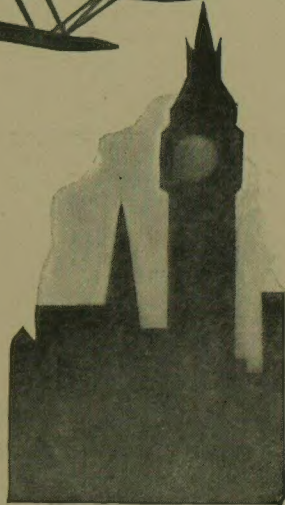
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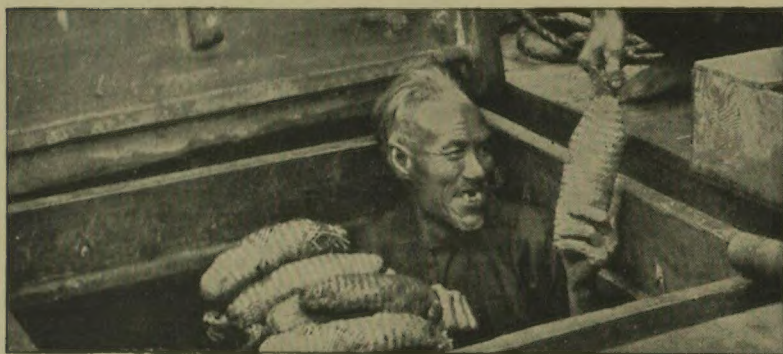
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# REALLY AMAZING STORIES

The heathen temples of the Incas were found to be filled with gold. They were forthwith desecrated and the images melted down for bullion. Those Peruvians who allowed their religion to interfere with their better judgment were mercilessly put to the sword. Indian goldsmiths were employed to melt down the treasures, and it was found they amounted to more than four millions of modern money. It was an enormous prize, and it was not surprising that the conquerors anticipated an attempt at its recovery. The Inca, although in captivity, was all powerful with his own people in the face of danger, and the demand for his assassination came from the unruly followers of Pizarro.

In "THE TRAGIC FATE OF PIZARRO, THE CONQUEROR OF PERU," one of the Tragedies and Comedies of History described by Norman Hill, and painted by F. Matania, R.I.



Lai Choi San was the owner of a dozen swift-sailing junks, each armed to the gills with cannon and carrying fierce-looking crews of half-naked fighting men. When I had proved to this remarkable woman—after a severe cross-examination—that I was neither a sleuth, government agent, nor any other sort of a nuisance, but a foolhardy journalist on a hunt for "unusual" copy, she agreed, though reluctantly, to take me along.

And so we sailed away. It is not generally known to the outside world that all the country along the South China coast, starting from a point only a few miles west of Macao, stretching all the way to the Leichow peninsula, and probably as far as to the very shores of Indo-China, is the kingdom of pirates. The islands adjacent to the Portuguese colony of Macao, and especially the delta of the West river, are infested with various pirate clans.

In "LAI CHOI SAN", a gripping story of the Chinese Pirate Queen, by Aleko E. Lilius.

The moment I saw the man I wanted to know him. Erect and bareheaded, an unlighted pipe between his teeth, he stood against the rail of the steamer as it picked its way, outward bound, through the maze of shipping at anchor in Singapore Harbour—white ocean liners; freighters with few portholes and many winches; gracefully impudent destroyers; broad, menacing battleships. There were Chinese and Arab junks and wind-jammers, too, some of which were trim and newly painted, others woefully weather-beaten and looking as if they had battled all the raging seas since the beginning of time.

The beginning of "PILGRIMAGE" by Rex Beach



The grim gates of "YOSHIWARA", Japan's Unlaughing City of Romance.



For years novelists have surrounded the lives of the Japanese Yujos with the flowery camouflage of geisha-girl romance. The remarkable photographs in this article, from a special correspondent in the East, throw the cold light of fact on the lot and legal status of the professional inmates of Yoshiwara, the restricted area of Tokyo where strangers are discouraged and cameras are taboo. Western civilization offers no parallel to a regime of private ownership, regulated with profit by the State. Critics of Yoshiwara and its system, which has been in existence for three hundred years, are beset with problems demanding insight into the laws, liberties, and moral code of a foreign people, as well as the courage to look disagreeable facts full in the face.

"FRANCOIS VILLON" by H. de Vere Stacpoole  
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